

KILLING MACHINE  
**Judas Priest**



**GUITAR TAB SONGBOOK**





# KILLING MACHINE

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# Delivering The Goods

Words & Music by Glenn Tipton / Rob Halford / K.K. Downing

Heavy Metal ♩ = 161

## Intro

1

Half-Time Feel ♩ = 82

full

TAB

15 14 (15)(15)(15)(15)(15)(15)(15)(15)(15)(15) (14)(14)(14)(14)(14)(14)(14)(14)(14)(14) 14 12 14

3

♩ = 80

full

TAB

15 14 (15)(15)(15)(15)(15)(15)(15)(15)(15)(15) (14)(14)(14)(14)(14)(14)(14)(14)(14)(14) 14 12 14 12 12 14 12 14 9 7 7 9 7

5

4/4

accel. - - - - - ♩ = 161

P.M.

9

P.M.

P.M.

P.M.

Detailed description of the musical score: The score consists of five systems of staves. The first system (measures 5-8) has a treble staff with a complex melodic line and a bass staff with a bass line featuring many fretted notes (5, 7, 9) and natural harmonics (0). The second system (measures 9-12) continues the bass line and includes a whole note chord in the treble staff in measure 9. The key signature has one sharp (F#). The tempo is marked 'accel.' with a target of 161 bpm. Pedal points are indicated by 'P.M.' in the bass line.

Verse I, II & IV



13

P.M.

P.M.

17

P.M.

P.M.

21

21

21

25

25

P.M.

P.M.

Pre I, II & III

Rob

Glenn

K.K.

29

29

29

1/4

1/4

Chorus I, II & III

Rob

Glenn

K.K.

33

33

33

P.M.

P.M. - - I

P.M.

P.M.

P.M. - - I

P.M.

41

1.

2/4

4/4

♩ = 161

41

2/4

4/4

11 9 11 9 11 9 11 9 11 12 11

1/2

1/2

1/2

41

2/4

4/4

P.M. -----

6 6 6 6 6 6

4 4 4 4 4 4



45

45

9 12 9 12 9 12 9 11 12 9 11 9 11 9 11 9 11 11

1/2 full 1/2

P.M. -----

(6) (6) (6) (6) (6) (6) 9 6 (6) (6) (6) (6) (6) (6) (6) (6)

4 4 4 4 4 4 7 4 (4) 4 4 4 4 4 4 4 4

47

47

10 9 10 11 9 9 11 12 9 11 9 14 9 12 9 12 9 11 9 14 12 9

1/2 full 1/2

P.M. -----

(6) (6) (6) (6) (6) (6) 9 6 (6) (6) (6) (6) (6) (6) (6) (6)

4 4 4 4 4 4 7 4 (4) 4 4 4 4 4 4 4 4

49

49

12 9 11 9 14 9 12 9 11 9 12 9 9 12 9 12 12 11 11  $\frac{1}{2}$  9 11 9 11 9 11 9 11

49

P.M. ----- 1 P.M. -----

(6) (6) (6) (6) (6) (6)  $\frac{9}{7}$   $\frac{6}{4}$  (6) (6) (6) (6) (6) (6)

51

51

$\frac{2}{1/2}$  9 11 9 14 full 12 15 12 15 14 12 15 12 14 13 14 12 14

51

P.M. ----- 1 P.M. -----

(6) (6) (6) (6) (6) (6) (6)  $\frac{9}{7}$  (9) (9) (9) (7) (7) (7) (7) (7) (7) (7) (7) (7) (7)

53

53

12 14-12 14-12 14-12 14-12 13-12 10-12

12 13-14 12 13-14 12 13-14 11-12-13-14 12 13-15 (13)-13

P.M. - - - - - 1

P.M. - - - - -

(7) (7) (7) (7) (7) (7) 12 9 (9) (9) (9) (9) (7) (7) 7 7 7 7

0 0 0 0 0 0 10 7 0 0 0 0 0 0 0 0 0 0

55

55

12 14-12 14-15 14-12 12-14-12 12-6 X

17 1 1/2 (17) 15 17 full full 1/2 1/4 1/4 15

P.M. - - - - - 1

P.M. - - - - - 1

7 7 7 7 7 7 12 9 (9) (9) (9) (9) 11 11

0 0 0 0 0 0 10 7 0 (7) (7) 7 7 7 7 7 7 7 7 9

58

58

14 17-14 14 16 14 17-14 14 16 14 17-16 14 17-14 14 16 14 14

full 3 full

58

58

### Riff B

61

61

P.M. P.M. 1/2 P.M. - - 4 P.M.

2 5 2 5 2 2 (2) 5 2 7 (7) 5 7 5 5 2 5 2 0

61

P.M. P.M. 1/2 P.M. - - 4 P.M.

2 5 2 5 2 2 (2) 5 2 7 (7) 5 7 5 5 2 5 2 0

64

64

P.M. P.M. P.M.

1/2

Verse III

1. 2. 3.

67

3x

67

P.M. - - P.M. P.M. P.M.

71

Rob

Glenn

P.M.

$\frac{1}{2}$

P.M. - 4

P.M.

P.M.

P.M.

5 7 7 (7) 5 7 5 5 2 5 2 3 3 7 (7) 5 7 5 7 9 0 5 (5) 5 7 7 (0) 0

0 5 7 7 7 5 0 0 0 0 0 0 7 7 5 5 7 7 (0) 0

K.K.

P.M.

$\frac{1}{2}$

P.M. - 4

P.M.

P.M.

P.M.

5 7 7 (7) 5 7 5 5 2 5 2 3 3 7 (7) 5 7 5 7 9 0 5 (5) 5 7 7 (0) 0

0 5 7 7 7 5 0 0 0 0 0 0 7 7 5 5 7 7 (0) 0

75

Rob

Glenn

P.M.

$\frac{1}{2}$

P.M. - 4

P.M.

P.M.

P.M.

5 7 7 (7) 5 7 5 5 2 5 2 3 3 7 (7) 5 7 5 7 9 0 5 (5) 5 7 7 (0) 0

0 5 7 7 7 5 0 0 0 0 0 0 7 7 5 5 7 7 (0) 0

K.K.

P.M.

$\frac{1}{2}$

P.M. - 4

P.M.

P.M.

P.M.

5 7 7 (7) 5 7 5 5 2 5 2 3 3 7 (7) 5 7 5 7 9 0 5 (5) 5 7 7 (0) 0

0 5 7 7 7 5 0 0 0 0 0 0 7 7 5 5 7 7 (0) 0

*D.S. al Coda*

83

P.M.

1/2

P.M.

let ring - - - -

P.M.

83

P.M.

1/2

P.M.

let ring - - - -

P.M.

# Outro



87

3/4

6/4

87

3/4

6/4

87

3/4

6/4

7 4 4 4 X 2 4 X 2 4 X 2 4 X 4 7 4 4 4 X 2 4 X 2 4 X 2 4 X 4 5 2 2 2 X 0 2 X 0 2 X 0 2 X 0 2 X 0 2 X 2

## Drum Solo

91

91

91



The image displays a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system includes a vocal line and a piano accompaniment line. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The piano accompaniment line starts with a bass clef and a 4/4 time signature, featuring a steady eighth-note pattern in the left hand and a simple harmonic accompaniment in the right hand. The second system continues the vocal melody with a whole note C5, followed by a half note B4, and then a half note A4. The piano accompaniment continues with the same rhythmic pattern. The score is presented in a clean, black-and-white format with standard musical notation.

# Rock Forever

Words & Music by Glenn Tipton / Rob Halford / K.K. Downing

$\text{♩} = 164$  ( $\text{♪} = \text{♩}$ )

## Intro

[illegible]

The image displays a musical score for the song "The Rose Tree". It consists of three staves. The top staff is the vocal melody, written in treble clef with a key signature of one flat (B-flat). The melody is composed of eighth and sixteenth notes, with many triplets indicated by a '3' over a bracket. The middle staff is the guitar accompaniment, written in treble clef with a key signature of one flat. It features a bass line of eighth notes and chords, with some triplets. The bottom staff is for the double bass, written in bass clef with a key signature of one flat. It shows a simple bass line with some triplets. The score is divided into three measures. The first measure contains the vocal melody and guitar accompaniment. The second measure contains the vocal melody and guitar accompaniment. The third measure contains the vocal melody and guitar accompaniment. The double bass staff has a simple bass line with some triplets. The score is written in a standard musical notation style with a key signature of one flat and a common time signature.

6

6

0—5—4—0—3—0—0—0—7—7—0—7—5—0—5—6—7—0—5—7—5

6

6

0—5—6—7—0—5—7—5

9

9

P.M.-----I

0—0—7—7—0—7—5—0—5—4—0—3—0—0—0—7—7—0—7—5—

9

9

P.M.-----I

0—0—7—7—0—7—5—0—5—4—0—3—0—0—0—7—7—0—7—5—

12

12 3 3 3 3 3 3 3 3 3 3 3

P.M.-----

5 5 2 2 2 2 2 5 2 2 2 2 2 2 2 5 2 2 2 2

0-5-6-7-0-5-7 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

12 3 3 3 3 3 3 3 3 3 3 3

3

P.M.-----1

5 5 0 0 7 7 0 7 5 0 5 4 0 3 0 2

0-5-6-7-0-5-7 0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

### Verse I, II & III



15

When the day is o  
It starts to mo ve into  
So when you get those blue

15 3 3 3 3 3 3 3 3 3 3 3

P.M.-----4 P.M.-----1

5 5 (5) 5 6 5 5

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

15 3 3 3 3 3 3 3 3 3 3 3

3

7 7 0 7 5 0 5 6 5 5

0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0-0

18

ver,  
me,  
days,

I  
just  
here's

like  
how  
just

to  
I  
—

ease  
can't  
what

my  
ex  
to

mind  
plain,  
do

3

3

3

6 5 6 5 6 5 8 7 7

3

3

6 5 6 5 6 5 8 7 7

20

By  
It's  
Switch

ju  
like  
in

cing  
a  
to

up  
brill  
—

my  
iant  
this

sys  
sun  
life

3

3

3

7 7 7 (5) 8 7 6 5

3

3

7 7 7 (5) 8 7 6 5

22

tem  
shine,  
line

with af and the ter beat stand of ing a in heav the pour y ing kind rain thru

22

6 5 6 5 6 5 8 7 7

22

6 5 6 5 6 5 8 7 7

24

I smack a bot tle op en,  
My skin be gins to tin gle,  
Be fore you know those blue days

24

7 7 (5) 8 6 6 6 8 7 7

24

7 7 (5) 8 6 6 6 8 7 7

27

oh I crank the hi- fi high  
right are on \_ down my back.  
are now \_ left be hind

27

27

29

I'm in- a sev enth heav en, oh \_ I can touch the sky  
It's real ly got me fe vered, und ing my sen ses  
By jui cing up yer sys tem with this beat of a heav y

29

29

# Chorus I & II

*Da Coda*

32

flat.  
kind

I'm in love,  
I'm in love,

32

3

7 7 7 5 3 2 0

32

3

7 7 7 5 3 2

34

so in love And I can't stop talk ing 'bout my rock for  
so in love And I can't stop talk ing 'bout my rock for

34

3

3 2 5 2 5 0 3

34

3

5 7 (7) 0 5 3



37

ev er  
ev er

37

P.M. - - - - I

0 0 7 7 0 7 5 0 5 4 0 3 0 2 0 7 7 0 7 5

37

P.M. - - - - I

0 0 7 7 0 7 5 0 5 4 0 3 0 2 0 7 7 0 7 5

40

40

P.M. - - - - I

0 5 6 7 0 5 7 5 0 0 7 7 0 7 5 0 5 4 0 3 0 2 0

40

3

P.M. - - - - I

0 5 6 7 0 5 7 5 0 0 7 7 0 7 5 0 5 4 0 3 0 2 0





[illegible]

58

Rock Rock For ev er

58

3 3 3

5 7 5 7 5 7 5

58

P.M.

5 7 5 7 5 7 5 5 7 5 7 5 7 5 7 5 5 7 5 7 5 7 5 5

61

I can't stop talk ing 'bout...rock... Now get it right, boys...

61

P.M.-----

# **Solo (Both)**

64

64

64

full full full full full

1/2 1/2 1/2 1/2 1/2

66

Top system of musical notation for measures 66-68. The staff shows a melodic line with triplets and a bass line with fingerings. Measure 66 starts with a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 8, 5, 8, 5, 5, 5, 5. Measure 67 continues the triplet pattern. Measure 68 features a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 12, 12, 12, 12, 12, 12, 12, 12. A 'full' pickup is indicated above measure 66, and 'P.M.' is written above measure 67.

Bottom system of musical notation for measures 66-68. The staff shows a melodic line with triplets and a bass line with fingerings. Measure 66 starts with a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 7, 7, 5, 5, 5, 7, 5, 7, 5. Measure 67 continues the triplet pattern. Measure 68 features a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 12, 14, 13, 14, 13, 15, 12, 15, 12, 15, 12, 15. A 'full' pickup is indicated above measure 66, and 'P.M.' is written above measure 67.

69

Top system of musical notation for measures 69-71. The staff shows a melodic line with triplets and a bass line with fingerings. Measure 69 starts with a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 12, 10, 12, 12, (12), 5, 5, 5, 5. Measure 70 continues the triplet pattern. Measure 71 features a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 7, 5, 7, 5. A 'full' pickup is indicated above measure 69, and 'P.M.' is written above measure 70.

Bottom system of musical notation for measures 69-71. The staff shows a melodic line with triplets and a bass line with fingerings. Measure 69 starts with a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 15, 13, 15, 15, (15), 5, 5, 5, 5. Measure 70 continues the triplet pattern. Measure 71 features a triplet of eighth notes (G4, A4, B4) and a bass line with fingerings 7, 9, 5, 7, 9, 5, 7, 9, 5, 7, 9, 5. A 'full' pickup is indicated above measure 69, and 'P.M.' is written above measure 70.

# Chorus III

D.S. al Coda

72

I'm in love,

72

P.M. P.M. P.M. P.M. P.M.

0 0-5 7 5-0-7 0-5-5-7 0-6 7 8 5-5-7

72

P.M. P.M. P.M. P.M. P.M. P.M.-----4

0 0-5 7 5-0-7 0-5-5-7 0-6 7 8 5-5-7

75

so in love And I can't stop talk ing 'bout my rock for

75

3 3 2 5 3 2 0 0 3

75

3 5-7 (7) 0-3

78

ev er

78

P.M. - - - - I

0 0 7 7 0 7 5 0 5 4 0 3 0 0 0 7 7 0 7 5

78

P.M. - - - - I

0 0 7 7 0 7 5 0 5 4 0 3 0 0 0 7 7 0 7 5

81

Rock for ev er

81

3

P.M. - - - - I

0 5 6 7 0 5 7 0 0 7 7 0 7 5 0 5 4 0 3 0 0 0

81

3

P.M. - - - - I

0 5 6 7 0 5 7 0 0 7 7 0 7 5 0 5 4 0 3 0 0 0



# Outro

84

I'm gon na rock forever.

84

P.M.-----

0 7 7 0 7 5 0 5 6 7 0 5 7 5 2 0 0 2 3 0 0 0 2 3

84

P.M.-----

0 7 7 0 7 5 0 5 6 7 0 5 7 5 2 0 0 2 3 0 0 0 2 3

87

87

P.M.-----

2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3

87

P.M.-----

2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3 2 0 0 0 2 3



# Evening Star

Words & Music by Glenn Tipton / Rob Halford / K.K .Downing

**Moderate** ♩ = 128

## Intro

The first system of the musical score for 'The Sound of Silence' by Simon & Garfunkel. It features a treble clef and a 4/4 time signature. The melody begins with a first ending bracket over the first two measures. The notation includes eighth and quarter notes, with a triplet of eighth notes in the third measure. The guitar tablature below the staff shows the fret numbers for each note: 0, 2, 3, 3, 1, 3, 2, 0, 3, 0, 3, 0.

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a 4/4 time signature. The melody is written in a simple, folk-like style, using whole notes and half notes. The bottom staff is a guitar tablature, with the letters "T", "A", and "B" indicating the strings (Treble, Alto, Bass) and the numbers "7" and "5" indicating the frets. The tablature is written in a simple, folk-like style, using whole notes and half notes.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of a vocal melody line and a guitar accompaniment line. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody begins with a measure marked with a "5" above the staff, indicating a fifth fret position. The guitar accompaniment is written on a single staff with a treble clef and a key signature of one flat. It features a 3/4 time signature and includes various fret numbers (0, 1, 2, 3) and rhythmic markings (e.g., "3" for triplet, "2" for eighth notes) to guide the player.

The first system of musical notation for 'The Rose Tree' is presented on a grand staff. The top staff is a soprano line with a treble clef, and the bottom staff is an alto line with a C-clef. The key signature has one flat (B-flat), and the time signature is 4/4. The melody in the soprano line consists of four measures, each containing a half note: G4 (quarter rest), A4 (quarter rest), B4 (quarter rest), and C5 (quarter rest). The alto line provides a simple accompaniment with half notes: F4 (quarter rest), E4 (quarter rest), D4 (quarter rest), and C4 (quarter rest). The system concludes with a double bar line.

Verse I

9

9

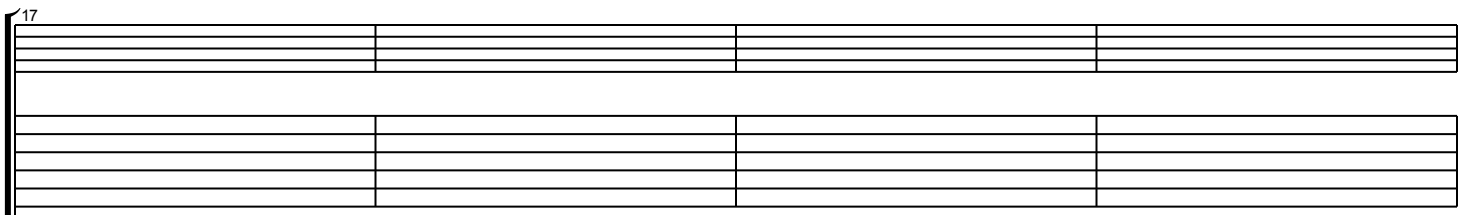
9

13

13

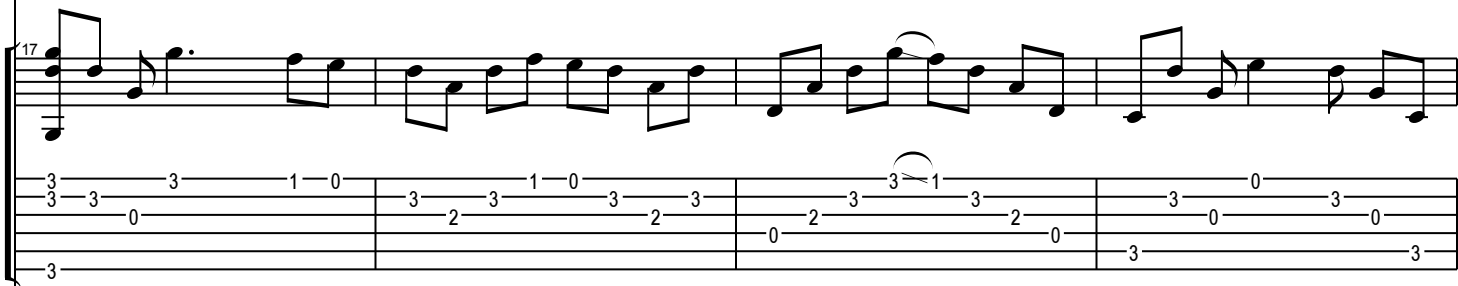
13

17



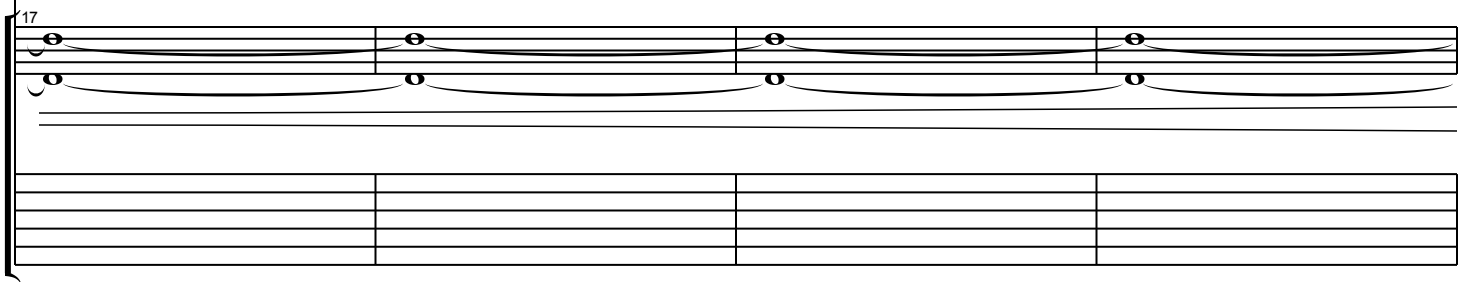
Four empty musical staves, each consisting of a grand staff (treble and bass clef) with five lines.

17



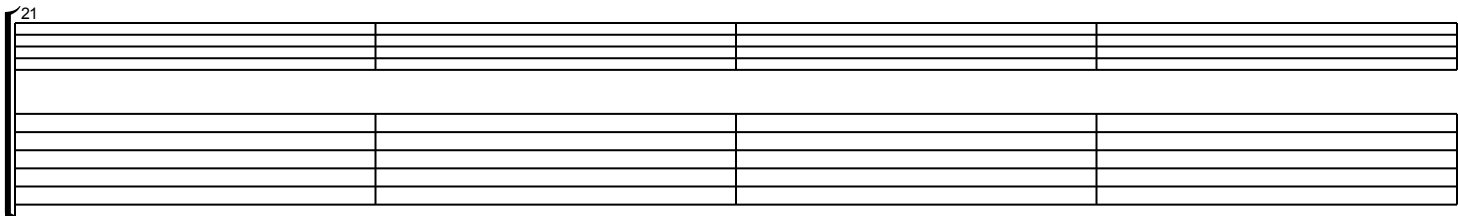
Musical notation for measures 17-20. The notation includes a melody line with eighth and sixteenth notes, and a bass line with fingerings (0, 1, 2, 3) and a triplet of eighth notes in measure 19.

17



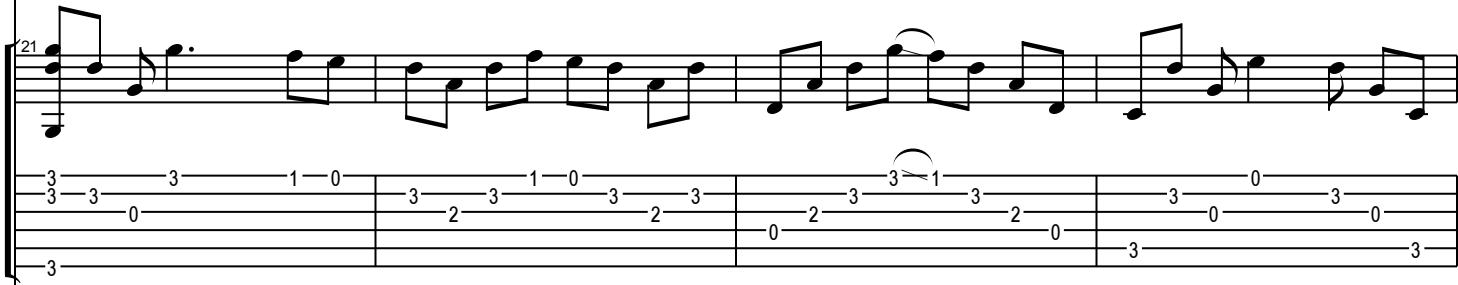
Four empty musical staves, each consisting of a grand staff (treble and bass clef) with five lines.

21



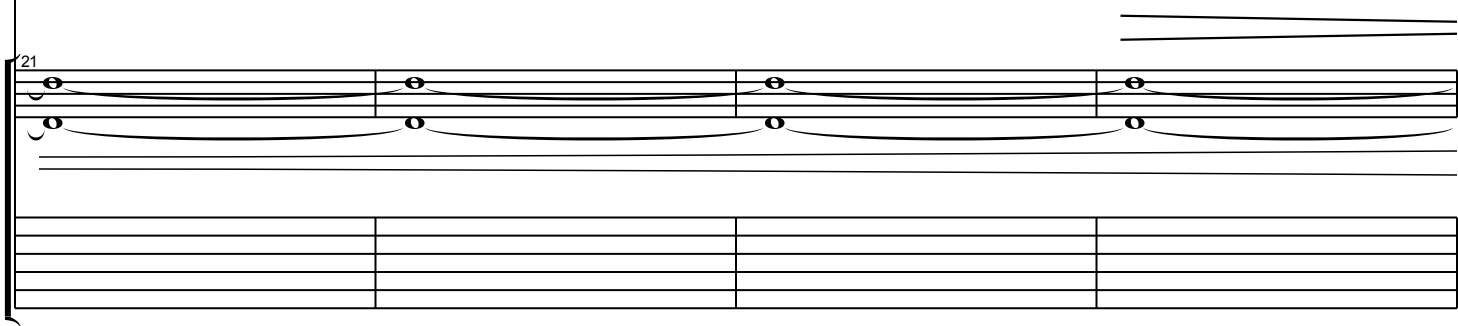
Four empty musical staves, each consisting of a grand staff (treble and bass clef) with five lines.

21



Musical notation for measures 21-24. The notation includes a melody line with eighth and sixteenth notes, and a bass line with fingerings (0, 1, 2, 3) and a triplet of eighth notes in measure 23.

21



Four empty musical staves, each consisting of a grand staff (treble and bass clef) with five lines.

Chorus

25

Ev 'ning star - - -

3 7 5 1-1 3

♩ = 132

25

#

let ring

3 0 1 12 12 10 7 7 5

25

5 5 3 7 7 5

29

I can see the light Ev 'ning star - - -

0-0-0 3 3 3 7 5 1-1 3

29

5 5 3 7 7 5 12 12 10 7 7 5

29

5 5 3 7 7 5 5 3 7 7 5

Verse II

33

Guiding me so bright

0-0-0-3-3

♩ = 133

33

5 5 7 2-2 2-2 5 5 5 5 3  
3 3 5 0-0 0-0 3 3 3 3 1

♩ = 133

33

5 5 7 7-5 2-2 2-2 5 5 5 5 3  
3 3 5 0-0 0-0 3 3 3 3 1

37

37

P.M.-----I

3-3-3-3-3-3-3 5 2-2 2-2 5 5 5 5 3  
1-1-1-1-1-1-1 3 0-0 0-0 3 3 3 3 1

37

P.M.-----I

3-3-3-3-3-3-3 5 2-2 2-2 5 5 5 5 3  
1-1-1-1-1-1-1 3 0-0 0-0 3 3 3 3 1

Chorus II

41

Ev 'ning star - - -

3 7 5 1-1 3

$\text{♩} = 128$

41

2 5 7 12 7  
2 3 5 12 7  
0 3 5 10 5

41

2 5 7 12 7  
2 3 5 12 7  
0 3 5 10 5

45

I can see the light Ev 'ning star - - -

0-0-0 3 3 3 7 5 1-1 3

45

5 7 12 7  
3 5 10 5

45

5 7 12 7  
3 5 10 5



Verse III

49

Guiding me so bright

0-0-0-3-3

49

5 5 7 2-2 2-2 5 5 5 5 3

3 3 5 0-0 0-0 3 3 3 3 1

♩ = 133

49

5 5 7 7-5 2-2 2-2 5 5 5 5 3

3 3 5 0-0 0-0 3 3 3 3 1

53

P.M.-----I

3-3-3-3-3-3-3 5 2-2 2-2 5 5 5 5 3

1-1-1-1-1-1-1 3 0-0 0-0 3 3 3 3 1

53

P.M.-----I

3-3-3-3-3-3-3 5 2-2 2-2 5 5 5 5 3

1-1-1-1-1-1-1 3 0-0 0-0 3 3 3 3 1

Chorus III

57

Ev 'ning star - - -

3 7 5 1-1 3

Detailed description: This system contains measures 57 to 60. The voice staff has a treble clef and a key signature of one flat. The lyrics are 'Ev 'ning star' followed by three dashes. The guitar staff has a treble clef and a key signature of one flat. The fret numbers for the guitar are 3, 7, 5, 1-1, and 3.

57

Detailed description: This system contains measures 57 to 60 for the piano part. The staff has a treble clef and a key signature of one flat. The notes are: measure 57 (F4, A4, C5), measure 58 (F4, A4, C5), measure 59 (F4, A4, C5), and measure 60 (F4, A4, C5).

57

Detailed description: This system contains measures 57 to 60 for the piano part. The staff has a treble clef and a key signature of one flat. The notes are: measure 57 (F4, A4, C5), measure 58 (F4, A4, C5), measure 59 (F4, A4, C5), and measure 60 (F4, A4, C5).

61

I can see the light Ev 'ning star - - -

0-0-0 3 3 3 7 5 1-1 3

Detailed description: This system contains measures 61 to 64. The voice staff has a treble clef and a key signature of one flat. The lyrics are 'I can see the light Ev 'ning star' followed by three dashes. The guitar staff has a treble clef and a key signature of one flat. The fret numbers for the guitar are 0, 0, 0, 3, 3, 3, 7, 5, 1-1, and 3.

61

Detailed description: This system contains measures 61 to 64 for the piano part. The staff has a treble clef and a key signature of one flat. The notes are: measure 61 (F4, A4, C5), measure 62 (F4, A4, C5), measure 63 (F4, A4, C5), and measure 64 (F4, A4, C5).

61

Detailed description: This system contains measures 61 to 64 for the piano part. The staff has a treble clef and a key signature of one flat. The notes are: measure 61 (F4, A4, C5), measure 62 (F4, A4, C5), measure 63 (F4, A4, C5), and measure 64 (F4, A4, C5).

**Solo: Glenn**

[illegible]

**Solo: K.K.**

69

69

1 3/4

A.H.

full full

C

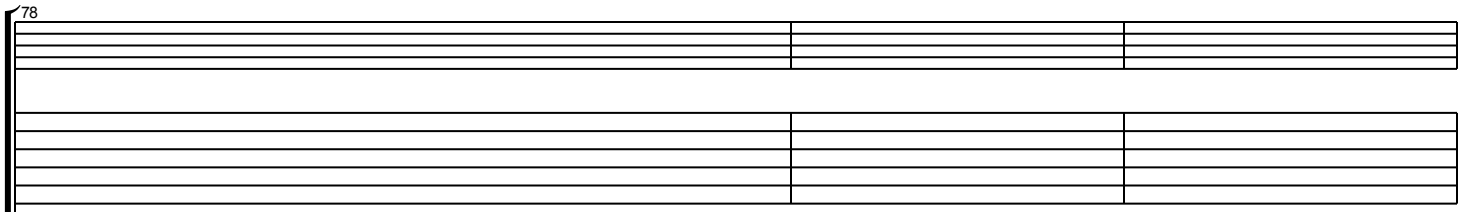
1/2

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar, piano, and vocal. The score is divided into three systems, each starting with a measure number 72. The guitar part is written in standard notation with a capo on the 5th fret. The piano part is written in standard notation. The vocal part is written in standard notation with lyrics. The score includes various musical notations such as chords, scales, and dynamics. The guitar part features a prominent arpeggiated figure in the first system, which transitions into a more complex, multi-measure arpeggiated pattern in the second system. The piano part provides a steady accompaniment with chords and moving lines. The vocal part enters in the third system with the lyrics "Hello, hello, good-bye." The score concludes with a final chord and a double bar line.

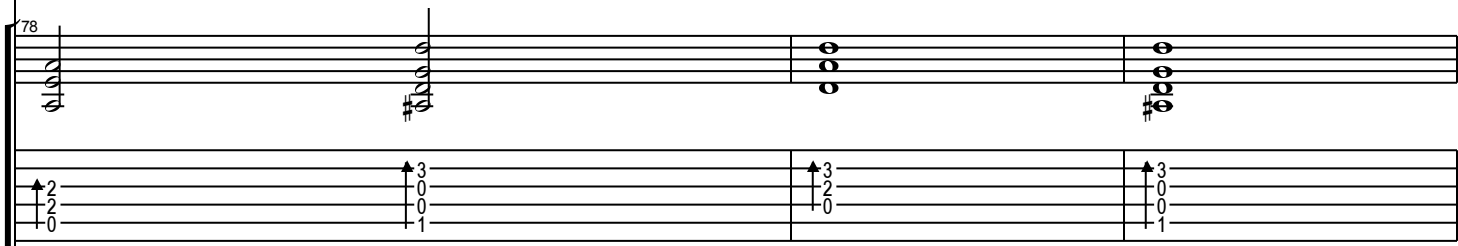
## Interlude

[illegible]

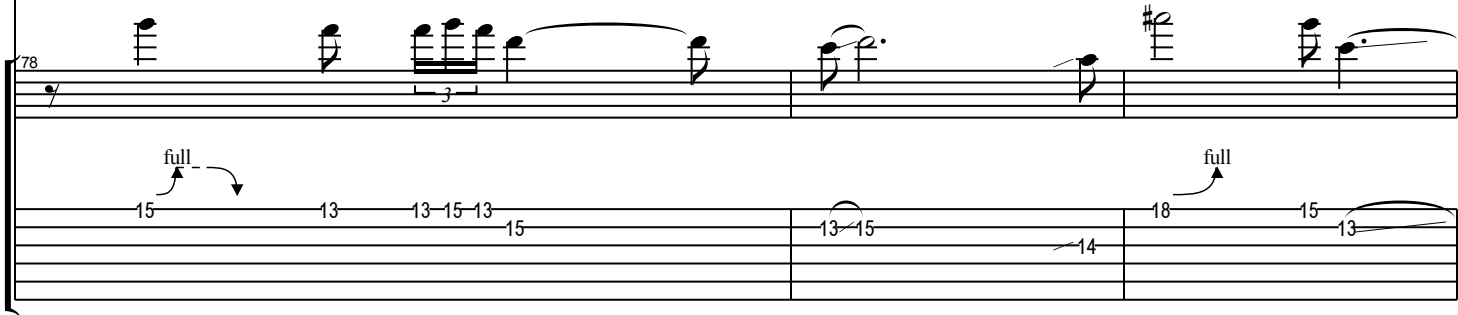
78



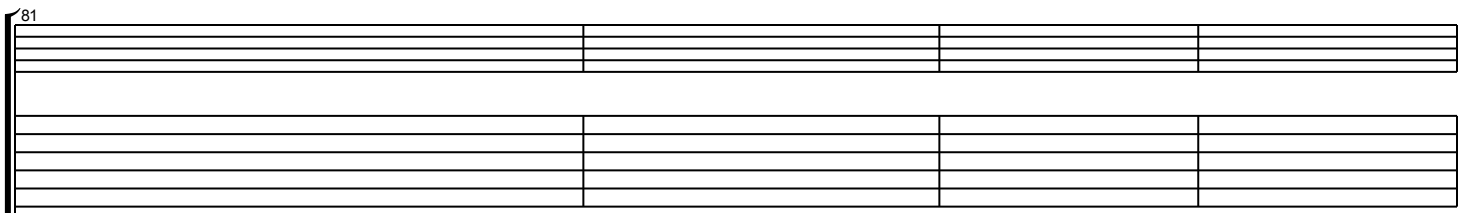
78



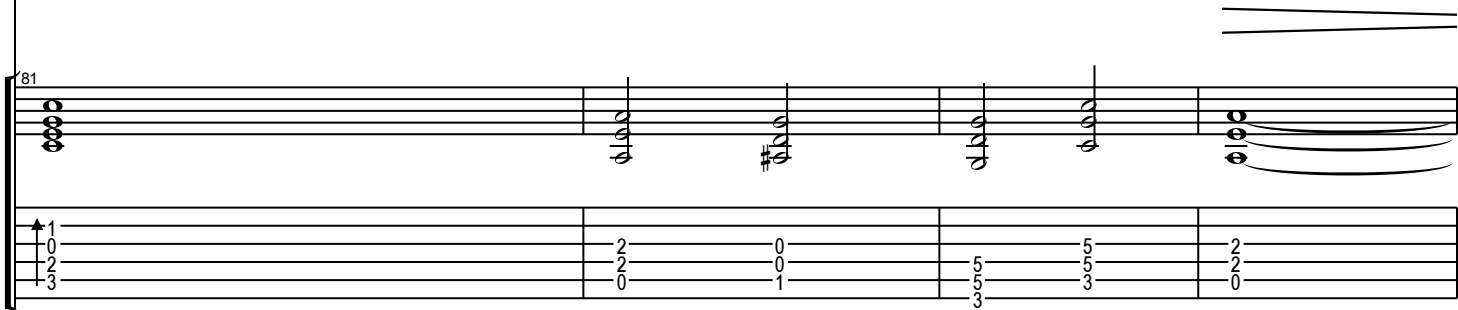
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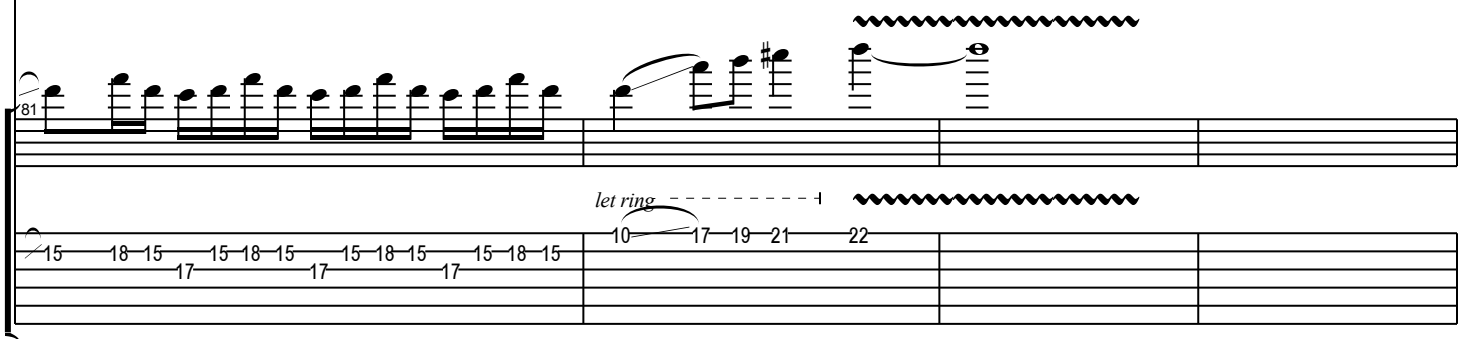
81



81



81



Verse IV

85

85

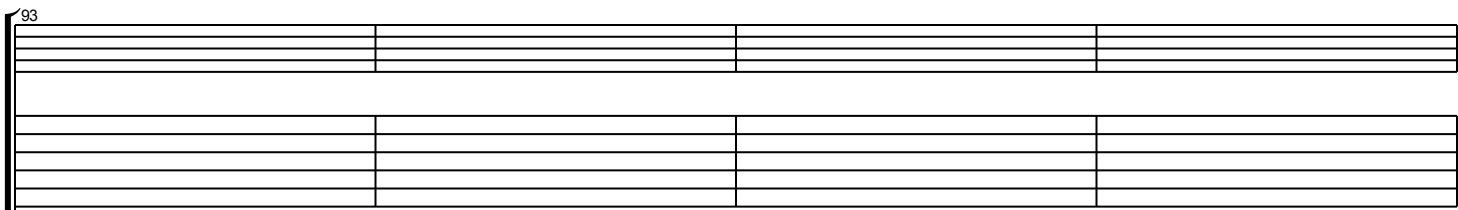
85

89

89

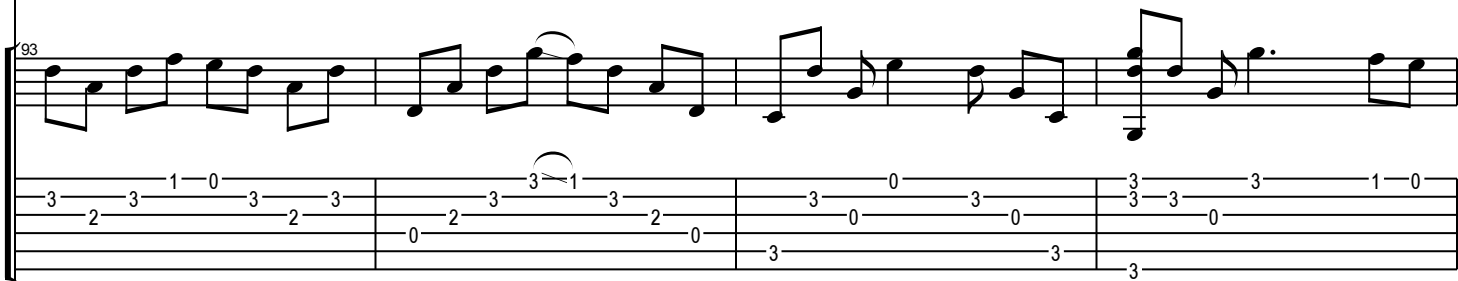
89

93



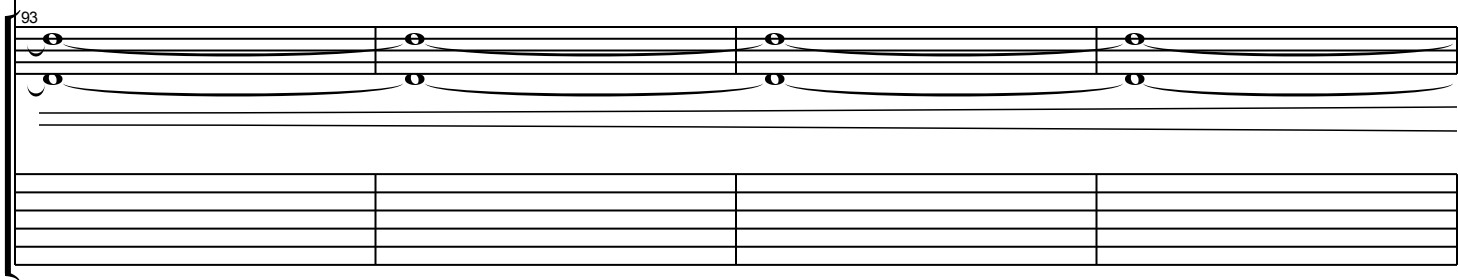
Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff.

93



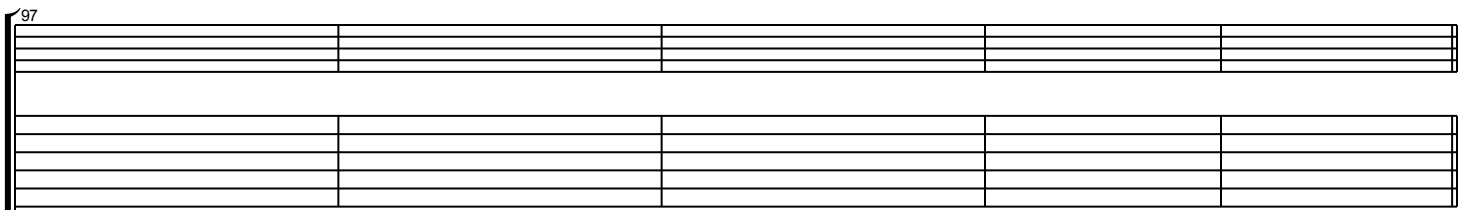
Measures 93-96. The top staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom two staves contain a bass line with fingerings (0-3, 2-3, 1-0, 3-2, 3-0, 2-3, 3-1, 3-2, 0-3, 0-3, 0-3, 3-1, 0-3, 3-0, 3-3, 1-0, 3-3, 0-3, 3-3) and a final triplet.

93



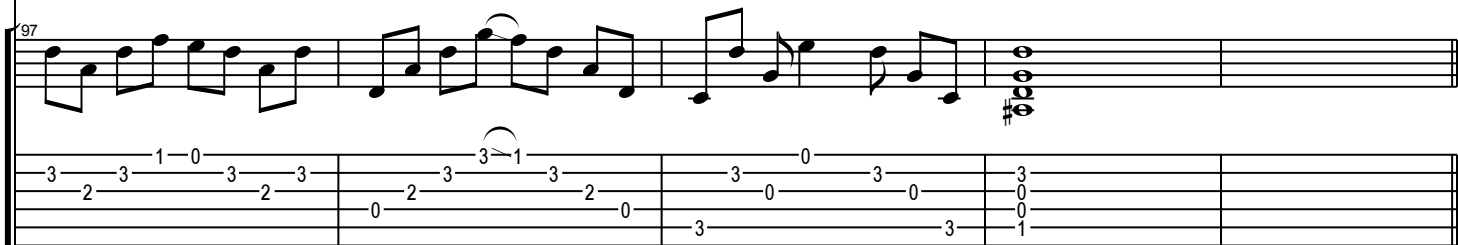
Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff.

97



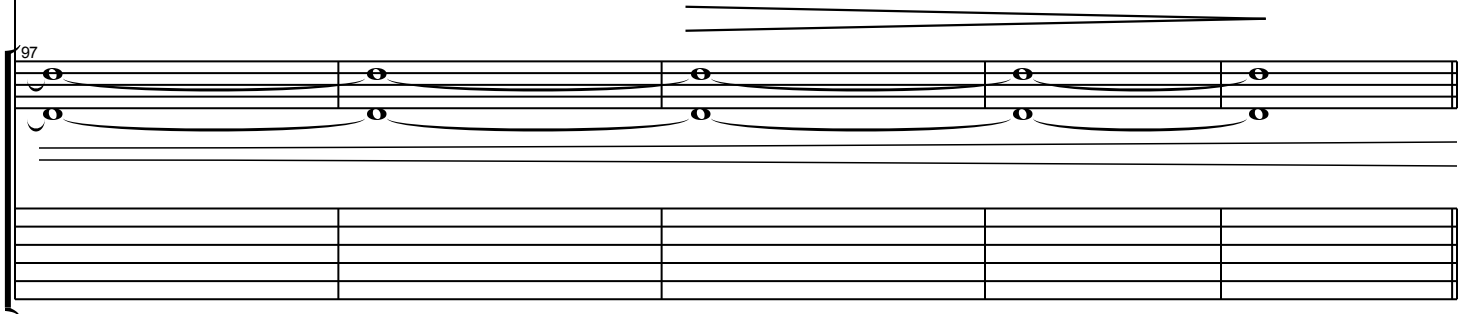
Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff.

97



Measures 101-104. The top staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bottom two staves contain a bass line with fingerings (0-3, 2-3, 1-0, 3-2, 3-0, 2-3, 3-1, 3-2, 0-3, 0-3, 0-3, 3-1, 0-3, 3-0, 3-3, 1-0, 3-3, 0-3, 3-3) and a final triplet.

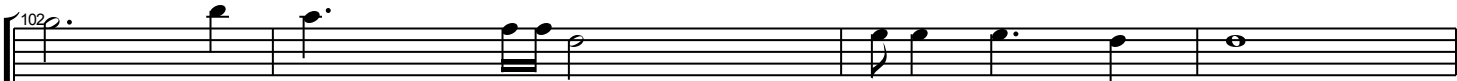
97



Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clefs) and a single bass staff.

Chorus IV

102

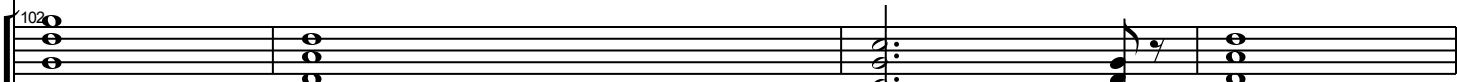


Ev 'ning star - - - I can see the light

3 7 5 1-1 3 0-0-0 3 3

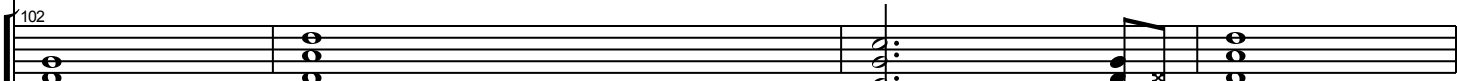
♩ = 134

102



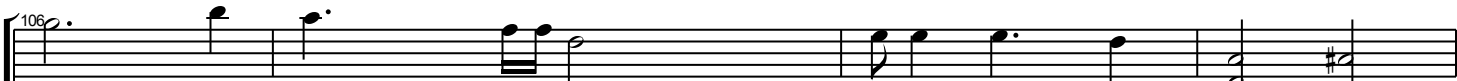
12 7 5 5 7 5 5 3 5 7 5

102



5 7 5 3 5 5 5 3 5 7 5

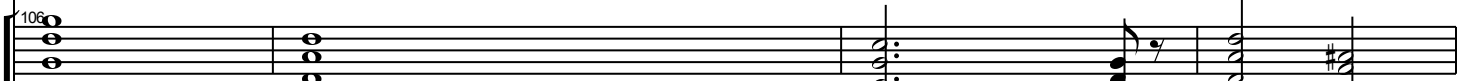
106



Ev 'ning star - - - Guid ing me so guid ing

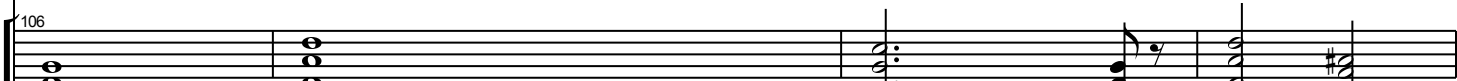
3 7 5 1-1 3 0-0-0 3 2 3 5 1

106



12 7 5 5 7 5 5 3 5 7 5

106



5 7 5 3 5 5 5 3 5 7 5



Outro

110

meEv'ningstar- - -I can see the

5

3

15

15

13

14-14

15

13-13

13

15

110

5

5

3

10

10

8

8

8

10

10

8

10

10

10

8

110

5

5

3

10

10

8

8

8

10

10

8

10

10

10

8

114

lightEv'ningstar- - -Guiding me so

12

15

15

13

14-14

15

13-13

13

15

114

5

5

3

8

8

8

10

10

8

10

10

10

10

10

8

114

5

5

3

8

8

8

10

10

8

10

10

10

10

10

8

118

bright

12

118

5

5

3

118

5

5

3

# Hell Bent For Leather

Words & Music by Glenn Tipton

Intro ♩ = 191

[illegible]

**♩ = 191**

P.M.      P.M. - - 1      P.M. - - 1

P.M.

Musical score for 'The Rose Tree'. The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The lyrics are written below the staff, aligned with the notes. The score is divided into measures by vertical bar lines.

# Verse I & II

15

Seek him here, seek  
Black as night, fast

15

P.M. P.M. - - I P.M. - - I

15

P.M. P.M. - - I P.M. - - I

19

him on the high way      Ne ver know ing when he'll      ap      pear  
er than a sha      Crim son flare from a rag      ing      sun  
dow

3-3-0-1-2      2-2-1-1-3-0      0-0      3-2-2-1

19

P.M.   P.M. - - 1   P.M.   P.M. - - - - 4   P.M. - - 1   P.M. - - 1      P.M.   P.M. - - 1   P.M. - - 1

7-5-7-0-0-0-7-0      7-0-0-7-0-0-5      7-5-2-10-9-8-7      7-0-0-7-0-0-5

19

P.M.   P.M. - - 1   P.M.   P.M. - - - - 4   P.M. - - 1   P.M. - - 1      P.M.   P.M. - - 1   P.M. - - 1

7-5-7-0-0-0-7-0      7-0-0-7-0-0-5      7-5-2-10-9-8-7      7-0-0-7-0-0-5

## Pre-Chorus I & II

23

gine'stick ion, of sheer pre er cis Hear the roar ion Yet no as they oneknows sense the fromwhere fear he comes Wheels! Fools!

[illegible][illegible]





## Chorus I & II

31

From a streak of fire as he strikes!  
Crash one by one to the ground  
Hell bent, hell  
Hell bent, hell

0 1 3 3 0 0 3 3 2 2 2

P.M. P.M. P.M. P.M.

7 5 5 7 7 7 7 7 5 8 8 8 9 9 9 10 12 12 2 2 2 2 2  
7 5 5 7 7 7 7 7 7 8 8 8 9 7 9 10 12 12 2 2 2 2 2  
5 5 5 5 5 5 5 5 5 5 6 6 6 7 7 7 8 10 10 0 0 0 0 0

31

P.M. P.M. P.M. P.M.

7 5 5 7 7 7 7 7 7 5 8 8 8 9 9 9 10 12 12 2 2 2 2 2  
7 5 5 7 7 7 7 7 7 7 8 8 8 9 7 9 10 12 12 2 2 2 2 2  
5 5 5 5 5 5 5 5 5 5 6 6 6 7 7 7 8 10 10 0 0 0 0 0



43

ma ny who tried to prove that they're fast er But they did n't last and they

0 3 1 1 1 3 1 0 1 3 0 3 1 0 3 1

2

43

2 2 0 3 3 1 4 4 2 5 5 3 6 6 4 7 7 5

43

2 2 0 3 3 1 4 4 2 5 5 3 6 6 4 7 7 5

# Solo

49

died as they tried

1 3 1 0

49

3 3 1 2 2 0 12 5 8 12 5 8 12 5 8 12 5 8

49

3 3 1 2 2 0 2 2 0

53

Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clef) and a single bass staff.

53

Measures 53-55. The top staff contains eighth-note triplets with upward bowing marks. The bottom staff contains corresponding fingering numbers: 12-5-7, 12-4-7, and 12-3-7.

53

Measures 53-55. The top staff shows sustained notes with a slur. The bottom staff shows fingerings: 9, 9, 7.

56

Two systems of empty musical staves. Each system consists of a grand staff (treble and bass clef) and a single bass staff.

56

Measures 56-58. The top staff contains eighth-note triplets with upward bowing marks. The bottom staff contains corresponding fingering numbers: 12-3-7, 12-2-5, and 10-2-5.

56

Measures 56-58. The top staff shows sustained notes with a slur. The bottom staff shows fingerings: 7, 7, 5.

59

59

full

17 20 20 19 17 20 19 20 17 20 17 17 20 20 19 19 20 21 17

63

63

full

17 19 17 20 7 8 7 5 7 5 7 5 5 4 3 5 4 2 5 4 2 0 2 0 4

# There's Many

8va -

66

There's many who tried to prove that they're fast er But

0 3 1 1 1 3 1 0 1 3

2 2

66

3 3

5 4 2 4 2 0 3 5 3 2 3

2 2 3 4 5

0 2 3 4 5

66

2 2 2 2 2 2

2 2 2 2 2 2

0 0 0 0 0 0

2 3 4 5

0 3 4 5

8va -----

71

they did n't last and they died as they tried

0 3 1 0 3 1 1 3 1 0

71

6 7 3 2 0

6 7 3 2 0

4 5 1 0

-6

71

6 7 3 2 0

6 7 3 2 0

4 5 1 0

-6

### Chorus III

77

Hell bent, hell bent for lea ther

2 2 2 2 2 1-3

77

Hell bent, hell bent for lea ther

2 2 2 2 2 1-3

77

Hell bent, hell bent for lea ther

2 2 2 2 2 1-3



81

81 Hell bent, hell bent for leather

2 2 2 2 2 1-3

81

5 5 3 2 5 0 0 0 0 0 0 0 0 0 0 3 2 5 3 1

[illegible]

85



Hell bent, hell bent for leather Hell

5 5 5 5 5 8 5

85

5 5 3 2-5-0 0-0-0-0 0 0-0-0-0 0 0-0-0-0 0 3 2-5-3 1

85

Musical score for 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 3/4. The score consists of four measures. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note D5, and a quarter note E5. The third measure contains a half note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a half note B5, a quarter note C6, and a quarter note D6. The bass line consists of a single note G2 in the first measure, followed by a half rest in the second measure, and a half note G2 in the third measure. The score is marked with a '3' in the first measure, indicating a triplet.



# Take On The World

Words & Music by Glenn Tipton / Rob Halford

**♩ = 90**

### Verse I

1

You got to leave your seat, got ta

TAB

5-7  
5-7  
3-5

6

get up u pon your feet, We're gon na move you to the rhy thm till you nev er can

6

X X X 5-7  
X X X 5-7  
X X X 3-5

8

stop \_ We got the pow er, we got the mu sic, and you

8

X X X 5-7  
X X X 5-7  
X X X 3-5

10

bet cha that we can use it, Gon na take 'em rock bot tom, gon na take it to the top

10

X X X 5 7  
X X X 5 7  
X X X 3 5

7 5 5 4 2  
7 5 5 4 2  
5 3 3 2 0

## Chorus I & II



The musical score consists of three staves:

- Vocal Melody:** The top staff features a vocal line starting at measure 13. The lyrics are: "Put yer self in our hands, so our voi ces can be heard And to".
- Piano Accompaniment:** The middle staff shows piano accompaniment, primarily consisting of sustained chords.
- Guitar Chords:** The bottom staff displays guitar chord fingerings: 5-5-5-5, 7-7-7-5, and 5-5-5-5.

[illegible]

*Da Coda*

[illegible]

### Verse II

21

Move a lit tle near er, you know you got ta fol low yer lea ders, Cuz

21

5-7  
5-7  
3-5

X X X  
X X X  
X X X

21

21

5-7  
5-7  
3-5

X X X  
X X X  
X X X

23

we need you, like you need us for sure \_ We're gon na

23

5-7 5-7 3-5

X X X

25

drive ya, we're gon na ride ya, we're gon na get right \_ in side ya, And if you

25

5-7 5-7 3-5

X X X

Bridge

*D.S. al Coda*  $\oplus$

27

wanakeep going, just shout out for more!

27

5-7 5-7 3-5 7-5 5-4 2 5-7 5-7 3-5

Verse III

32

Sing yer song, we'll lis ten to you Sing yer song, the

32

Chorus III

36

spotlights on you

Put yer self in our hands, so our voi  
Put yer self in our hands, so our voi

36

14 5 5  
14 5 5  
12 3 3

40

ces can be heard And to get her we will take on all theworld  
ces can be heard And to get her we will take on all theworld

40

7 5 7 5 5  
7 5 7 5 5  
5 3 5 3 3

43

Put yer self in our hands, so our voi ces can be heard And to  
Put yer self in our hands, so our voi ces can be heard And to

43

5 5 7 5 5  
5 5 7 5 5  
3 3 5 3 3

1. 2.

45

get her we will take on all theworld  
get her we will take on all theworld

45

5 7 5 5 5  
5 7 5 5 5  
3 3 3 3 3

# Burning Up

Words & Music by K.K. Downing / Glenn Tipton

Moderate ♩ = 110

**Intro**

1

1

0 7 7 5 7 5 X X 7 0

P.M. - - I

12 12 12 12

0 7 7 5 7 5 X X 7 0

P.M. - - I

12 12 12 12

0 7 7 5 7 5 X X 7 0

P.M. - - I

12 12 12 12

4

Wah-wah off P.M. - - - - - I Wah-wah off P.M. - - I

Wah-wah off P.M. - - - - - I Wah-wah off P.M. - - I

Verse I

6

You stich me up good And you cut me down

Wah-wah off

Wah-wah off



9

So I string you up To keep you hang ing a round

9

P.M. - 4 P.M. - 4

5 3 5 4 3 2 0 5 5 0 4 4 3 3 2 2

9

P.M. - 4 P.M. - 4

5 3 5 4 3 2 0 5 5 0 4 4 3 3 2 2

11

You dish the hot stuff up but Youkeep me wait ing So I play it dir ty Til your

11

9 7 0 9 7 5 9 7 5 5 3 5 4 3 2

11

9 7 0 9 7 5 9 7 5 5 3 5 4 3 2

# Chorus I

14

bo dy is break ing We've got to make-a- love

14

P.M. - 4 P.M. - 4

14

P.M. - 4 P.M. - 4

16

The time is right We've got to make-a- love To night

16

16

16

1.

19

Cuz we're burn ing up

19

Wah-wah off

14

19

Wah-wah off

4  
4  
2

21

21

Wah-wah off

P.M. - - - - I

Wah-wah off

P.M. - - I

3  
3  
0  
0

21

Wah-wah off

P.M. - - - - I

Wah-wah off

P.M. - - I

3  
3  
0  
0

# Verse II

23

You make me gree dy You wont feed me my food

Wah-wah off

Wah-wah off

The musical score for measures 23-25 of Verse II. The vocal line (top staff) starts at measure 23 with a rest, then plays a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are "You make me gree dy You wont feed me my food". The guitar line (middle staff) features a wah-wah effect, indicated by a bracket and the text "Wah-wah off". The bass line (bottom staff) shows fret numbers: 0, 7, 7, 5, 7, 5, 5, 5, 7, 5, 9, 7, 9, 7, 9, 7, 5.

26

But I make out ea sy Cuz I see straight through you

P.M. - 4 P.M. - 4

P.M. - 4 P.M. - 4

The musical score for measures 26-28 of Verse II. The vocal line (top staff) starts at measure 26 with a rest, then plays a melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are "But I make out ea sy Cuz I see straight through you". The guitar line (middle staff) features triplets, indicated by a bracket and the text "P.M. - 4". The bass line (bottom staff) shows fret numbers: 5, 3, 5, 4, 3, 2, 0, 5, 5, 0, 4, 4, 0, 2, 2.

28

You cool me off and hog me up And that's not right Cuz you'll get hun gry In the

28

9 7 0 9 7 0 9 7 0 5 3 5 4 3 2

28

9 7 0 9 7 0 9 7 0 5 3 5 4 3 2

## Chorus II

31

heat of the night And then we're mak ing love

31

P.M. - 4 P.M. - 4

6 7 7 5 8 9 9 7 8 9 9 7 8 9 11 12 12 9

0 5 5 0 7 7 5 5

31

P.M. - 4 P.M. - 4

6 7 7 5 8 9 9 7 8 9 9 7 8 9 11 12 12 9

0 5 5 0 7 7 5 5

33

Just when its right And then we're mak ing love to night

33

6 8 8 8 4 4 6 X 6 X 6  
 7 9 9 9 5 5 7 X 7 X 7  
 5 7 7 7 3 3 5 X 5 X 5 5

33

6 8 8 8 4 4 6 X 6 X 6  
 7 9 9 9 5 5 7 X 7 X 7  
 5 7 7 7 3 3 5 X 5 X 5 5

# Bridge

35

We'll be burning up

O + O + O

35

17-15 16-14 16 14-12 14-12 12 14-12 14-12 14

Wah-wah off

35

2 4 9  
 2 4 9  
 0 2 0

38<sup>1</sup>

(We're Burning)

38

38

P.M. -----1

41

41

full

# Verse III

46

I knowyou feel thesame I knowyou feel theflame

46

1 3 2 4 2 9 1  
0 0 0 0 0 9 0  
3 0 0 0 0 7 3

46

full

17 17

9 9 1  
0 0 0  
3 7 3

51

Star ing deep in side of you Burn ing you up Break ing youdown

51

3 2 1  
2 0 0 4 2 9 0  
0 0 0 0 0 7 3

51

3 2 1  
2 0 0 4 2 9 0  
0 0 0 0 0 7 3



55

Break ing you out In a cold sweat And as you lose con trol Of your ve ry soul

55

55

59

Your de sire takes ov er You'll feel the heat sway You arms a round my way

59

59

# Pre-Solo

63

And su dden ly you'll know That your bur ning up

63

3 2 0

2 4 2

7 9 9 9 9 9 X 11 7 7 9

5 7 7 7 7 7 X 10 5 5 7

3

8va - - - - -

63

3 2 0

2 4 2

7 9 9 9 9 9 9 9

3

Harm. - -

66

66

X X X X X 4 4 7 7 7 9 9 9 9 9 X 11 7 7 9

5 5 5 7 7 7 7 7 X 10 5 5 7

8va

8va - - - - -

66

Harm.

Harm. - - - - -

9 7 9 9 9 9 9 9

**Solo: K.K.**

68

68

68

68

9

11

11

(11)

full

full

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written on a six-line staff, featuring a complex arrangement of chords and melodic lines, including a prominent arpeggiated figure in the right hand. The piano part is written on a five-line staff, featuring a melodic line with a prominent arpeggiated figure in the right hand. The vocal part is written on a five-line staff, featuring a melodic line with a prominent arpeggiated figure in the right hand. The score is divided into measures by vertical bar lines, and the key signature is one flat (B-flat major or D minor). The tempo is marked "Moderato".

72

Musical score for measure 72. The system consists of three staves. The top staff contains a melodic line with a triplet of eighth notes, a quarter note, and a half note. The middle staff contains a bass line with a triplet of eighth notes, a quarter note, and a half note. The bottom staff contains a bass line with a triplet of eighth notes, a quarter note, and a half note. The measure is marked with a 72.

73

Musical score for measure 73. The system consists of three staves. The top staff contains a melodic line with a triplet of eighth notes, a quarter note, and a half note. The middle staff contains a bass line with a triplet of eighth notes, a quarter note, and a half note. The bottom staff contains a bass line with a triplet of eighth notes, a quarter note, and a half note. The measure is marked with a 73.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged in three systems, each containing three staves: a guitar staff (top), a piano staff (middle), and a vocal staff (bottom). The key signature is one sharp (F#), and the time signature is 4/4.

**System 1 (Measures 74-77):**

- Guitar:** Features a complex melodic line with many accidentals and a final measure with a double bar line.
- Piano:** Accompanies the guitar with chords and single notes, including a measure with a double bar line.
- Vocal:** The vocal line begins with the lyrics "Hello, O' silent night." and includes a measure with a double bar line.

**System 2 (Measures 78-81):**

- Guitar:** Continues the melodic line with a final measure marked with a double bar line.
- Piano:** Accompanies the guitar with chords and single notes, including a measure with a double bar line.
- Vocal:** The vocal line continues with the lyrics "Hello, O' silent night." and includes a measure with a double bar line.

**System 3 (Measures 82-85):**

- Guitar:** Features a complex melodic line with many accidentals and a final measure with a double bar line.
- Piano:** Accompanies the guitar with chords and single notes, including a measure with a double bar line.
- Vocal:** The vocal line continues with the lyrics "Hello, O' silent night." and includes a measure with a double bar line.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written on a six-string guitar staff, featuring a complex arrangement of chords and melodic lines, including a prominent use of the 12th fret. The piano part is written on a grand staff (treble and bass clefs), featuring a melodic line in the right hand and a supporting bass line in the left hand. The vocal part is written on a single staff, featuring a melodic line. The score is divided into measures, with a key signature of one sharp (F#) and a time signature of 4/4. The guitar part includes a capo on the 12th fret, indicated by a "0" and "12" at the beginning of the staff. The piano part includes a key signature change from one sharp to one flat (Bb) at the beginning of the staff. The vocal part includes a key signature change from one sharp to one flat (Bb) at the beginning of the staff. The score is a full page of music, with a total of 12 measures.

78

Musical score for measure 78. The system consists of three staves. The top staff contains a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The middle staff contains a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bottom staff contains a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The measure is marked with a 78.

79

Musical score for measure 79. The system consists of three staves. The top staff contains a melodic line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The middle staff contains a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The bottom staff contains a bass line with a half note, a quarter note, and a half note, followed by a half note, a quarter note, and a half note. The measure is marked with a 79.

# Outro

*D.S. al Coda* 

80

80

P.M. - 4

12 12

12 12

3 3 5 5

1 1 3 3

0 7 7 5 7 5 X X 7 0

80

3 3 3 3

16 19 16 19 16 19 16 19 16 19

19 (19) 19 (19)

full

P.M. - 4

12 12

12 12

0 7 7 5 7 5 X X 7 0

82

82

Wah-wah off

P.M. - - - - 1

Wah-wah off

P.M. - - 1

3 3 12 12

3 3 12 12

0 7 7 5 7 5 7 6 5 0 7 7 5 7 5 X X 7 0

82

Wah-wah off

P.M. - - - - 1

Wah-wah off

P.M. - - 1

3 3 12 12

3 3 12 12

0 7 7 5 7 5 7 6 5 0 7 7 5 7 5 X X 7 0

84

84

Wah-wah off

84

0 7 7 5 5 5 7 9 7



# The Green Manalishi

(With The Two-Pronged Crown)

Words & Music by Peter Green

Moderate ♩ = 124

## Intro

1

Now when the

TAB

## Verse I, II & III

14

day goes to sleep and the full moon looks \_  
 lieve that she'd need my love so bad  
 greenman a lis hi with the twopronged crown

And the night is so black that the darkness cooks \_  
 Al ways creep ing a round try ing to drive me mad  
 All my try ing is up all your bringing is down

TAB

## Da Coda

20

And you come creep ing a round \_ mak ing me dothings I don't want to do  
 Bust ing in all my dream mak ing me see what I don't want to see  
 Just tak ing my love and slip a way try ing to keep from foll ow ing you

TAB

28

1. Cant be

2.

TAB

**Outro***D.S. al Coda* 

58



Cuz yer the

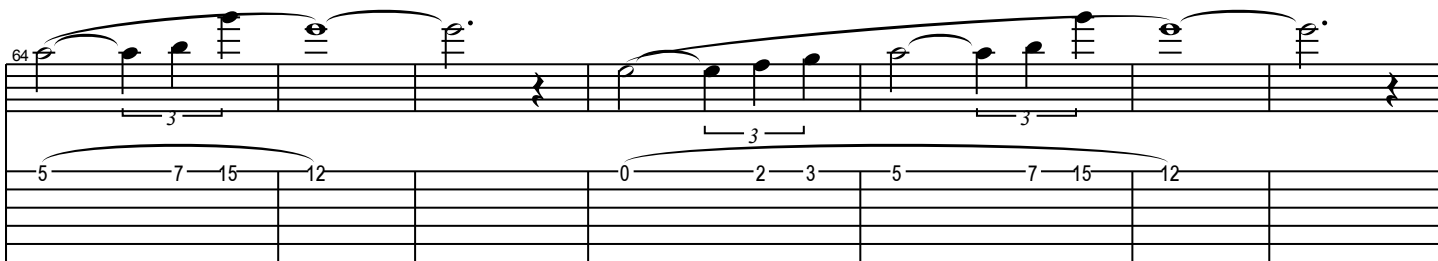
0 2 3 5 7 15 12 0 2 3

2 2 0

2

Detailed description: This system contains measures 58 through 63. Measure 58 begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a quarter rest, followed by an eighth note G4, a quarter note A4, and an eighth note B4. A double bar line follows. Measures 59-63 feature a melodic line with various intervals and triplets, and a bass line with fingerings 0, 2, 3, 5, 7, 15, 12, 0, 2, 3. The lyrics 'Cuz yer the' are under measure 58.

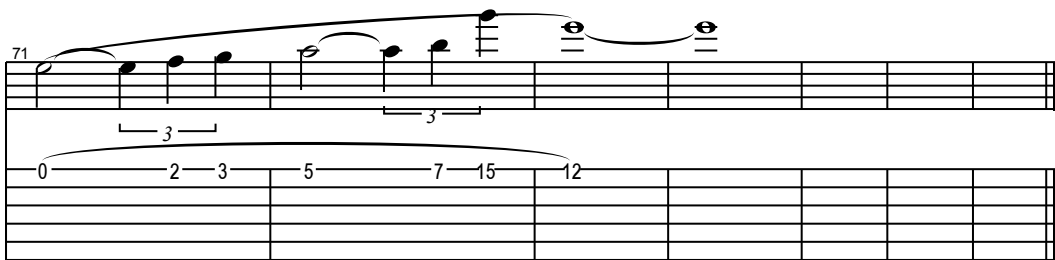
64



5 7 15 12 0 2 3 5 7 15 12

Detailed description: This system contains measures 64 through 69. Measures 64-69 continue the melodic and bass lines from the previous system, with fingerings 5, 7, 15, 12, 0, 2, 3, 5, 7, 15, 12. The lyrics 'Cuz yer the' are under measure 58.

71



0 2 3 5 7 15 12

Detailed description: This system contains measures 71 through 76. Measures 71-76 continue the melodic and bass lines, with fingerings 0, 2, 3, 5, 7, 15, 12. The system ends with a double bar line.

# Killing Machine

Words & Music by Glenn Tipton

Heavy Metal ♩ = 88

Intro

1

P.M. - - - - - P.M. - - - - -

1/4

(2)

(5)

4 4-4 4-4 2 4

4 X-4 4-4 4-4

4 4-4 4-4 2 4

4 X-4 4-4 4-4

3

P.M. - - 1 P.M. - - - - -

1/4

(2) 2

(5)

4 - 4 - 4 - 4 - 4 - 4

4 - X - 4 - 4 - 4 - 4

5

P.M. - - 1 P.M. - - - - -

1/4

(2) 2

(5)

4 - 4 - 4 - 4 - 4 - 4

4 - X - 4 - 4 - 4 - 4

P.M. - - 1 P.M. - - - - -

1/4

(2) 2

(5)

4 - 4 - 4 - 4 - 4 - 4

4 - X - 4 - 4 - 4 - 4

### Verse I

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is arranged for guitar, piano, and vocal parts. The guitar part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The vocal part is written in standard notation with a key signature of one sharp (F#) and a 4/4 time signature. The score is divided into three systems, each containing a guitar staff, a piano staff, and a vocal staff. The first system covers measures 1 through 8, the second system covers measures 9 through 16, and the third system covers measures 17 through 24. The guitar part features a prominent arpeggiated figure in the right hand and a steady bass line in the left hand. The piano part provides harmonic support with chords and arpeggios. The vocal part consists of two voices, with the lead vocal line in the upper staff and the harmony vocal line in the lower staff. The lyrics "The Sound of Silence" are written below the vocal staves.

11

11

P.M. - - 1 P.M. - - - - - 1  $\frac{1}{4}$

0 0 0 0 0 0 0 0 0 0 0 0

2 (X) 2 2 2 2 2 2 (X) 2 2

P.M. - - 1 P.M. - - - - - 1  $\frac{1}{4}$

0 0 0 0 0 0 0 0 0 0 0 0

2 (X) 2 2 2 2 2 2 (X) 2 2

13

13

P.M. - - - - - 1 P.M. - - - - - 1

4 4 4 2 4 4 2 2 4 4 4 2 2 4

(X) 4 4 4 2 4 4 2 2 4 4 4 2 2 4

P.M. - - - - - 1 P.M. - - - - - 1

4 4 2 4 4 2 4 4 2 2 4 4 4 2 2 4

4 4 2 4 4 2 4 4 2 2 4 4 4 2 2 4

# Chorus I

15

15

tr

P.M. ----- 4 P.M. -----

0 0 0 0 (4) (2) (0)

2 2 2 2 5 8 3 (7) 0

0 0 X X 0 0 X X X X (2) (4) (2) 4 (2) (2) (0)

2 2 2 2 4 4 2 4 2 2 4 0 2 4

0 0 X X 0 0 X X X X (2) (4) (2) 4 2 2 4 0 0 2

♩ = 90

17

17

P.M. ----- 4 P.M. ----- 4 P.M. -----

(2) (4) (2) 4 2 (2) (2) (0)

2 4 2 4 2 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 2 4

2 4 2 4 2 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 0 2

17

P.M. ----- 4 P.M. ----- 4 P.M. -----

(2) (4) (2) 4 2 (2) (2) (0)

2 4 2 4 2 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 0 2

2 4 2 4 2 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 0 2

# Verse II

19

19

P.M.-----4 P.M.--4 P.M.-----1

19

P.M.-----4 P.M.--4 P.M.-----1  $\frac{1}{4}$

21

21

let ring -----

21

P.M.-----1 P.M.--4 P.M.-----1  $\frac{1}{4}$

(2) (4) (2) 4 2 2 2 4 0 4 4 4 4 4 4 2 4

(2) (4) (2) 4 2 2 2 4 0 4 (X) 4 4 4 4 4 4 2 4

(2) (4) (2) 4 2 2 2 4 0 4 4 4 4 4 4 2 4

(2) (4) (2) 4 2 2 2 4 0 4 X 4 4 4 4 4 4 2 4

2 3 4 2 2 2 4

(X) 4 4 2 4 4 2 2 4 4 4 4 4 4 4 2 4

(X) 4 4 2 4 4 2 2 4 4 X 4 4 4 4 4 4 2 4



23

<

P.M. --- 4 P.M. --- 1  $\frac{1}{4}$

(9) 2-7 (7) 9-9-9-9-9-9-7 9-(X)-9-9-9-9

23

P.M. --- 4 P.M. --- 1  $\frac{1}{4}$

4-4-4-2-4-4-2-2-4 0-0-0-0-0-0-2 (X)-4-4-2-2 2-(X)-2-2-2-2

25

2-9-9-10-10-X-7-7 X-X

25

P.M. --- 4 P.M. --- 1  $\frac{1}{4}$

0-0-0-2-0-0-0-2 (X)-2-2 4-4-2-4-4-2-4-4-2-2-4 4-4-4-2



♩ = 88

31

P.M. ----- 1 P.M. ----- 1

(2) (4) (2) 4 (2) (2) (0) 2  
2 4 2 4 2 2 4 0 2 2 4 2 4 2 2 4 0  
2 4 2 4 2 2 4 0 2 2 4 2 4 2 2 4 0

### Bridge

33

0 2 0 2 4 2 2 4 2 0 2 2

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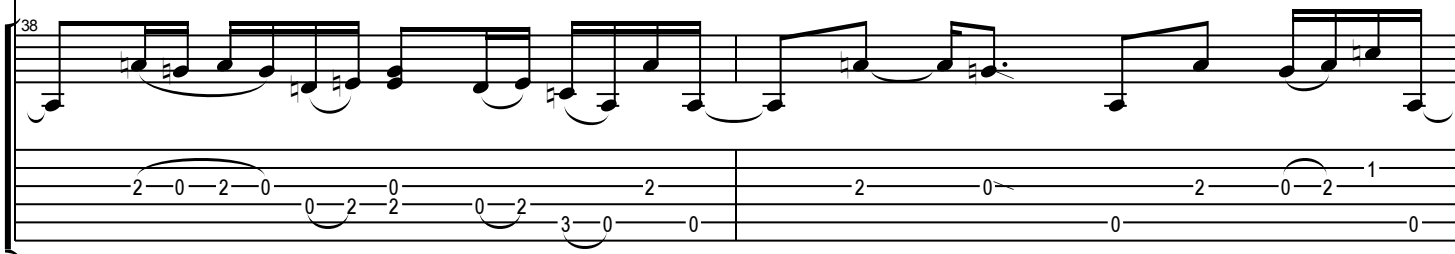
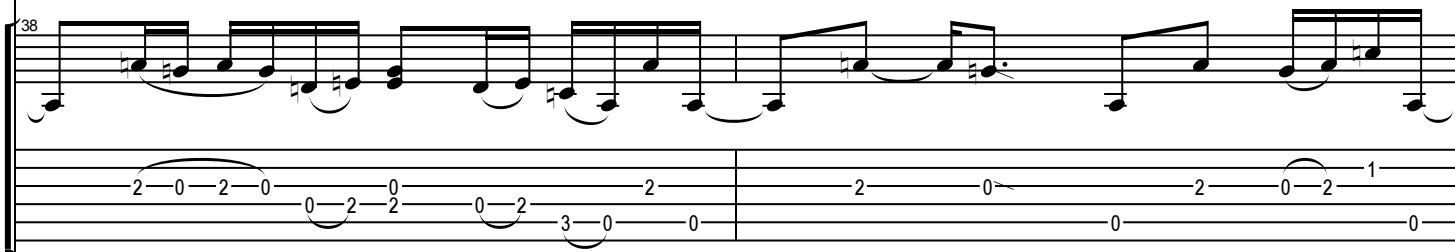
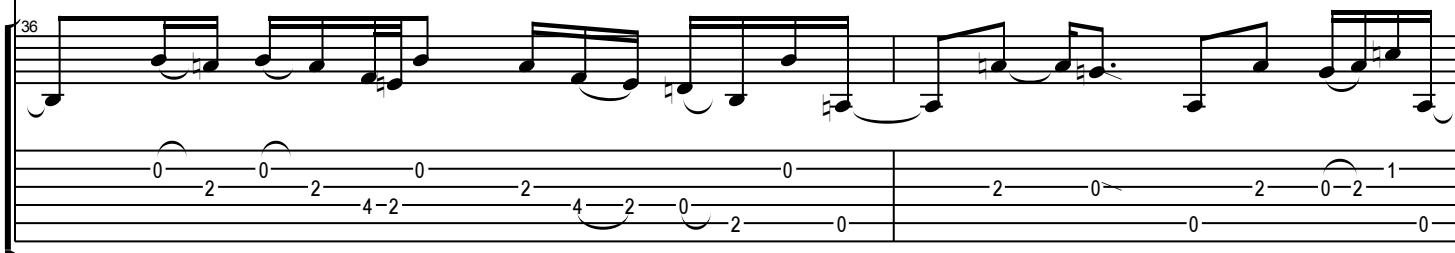
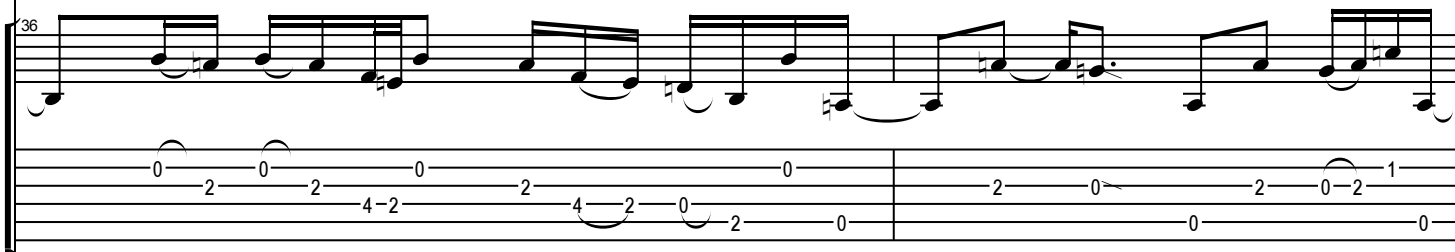
34

34

34

34

♩ = 93



40

2-0-2-0 0-2-2 0-2 3-0 4 0 2 4 2-0-2-4

**Solo**

40

$\text{♩} = 90$

6 1-1 1-1 4-4 6 1-1 1-1 4-4

6 X-X X-X X-X-X-X 6 X-X X-X X-X-X-X

44

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## Verse III

P.M. - - 1

P.M. - - - - - 1

P.M. - - - - - 1

P.M. - - 1

P.M. - - - - - 1

1/4

P.M. - - - - - 1



52

P.M. - - 4 P.M. - - - - - P.M. - - - - -

4 4 4 4 2 4 4 4 2 2 4

4 (X) 4 4 4 4 4 (X) 4 4 2 2 4

52

P.M. - - 4 P.M. - - - - - P.M. - - - - -

4 4 4 4 2 4 4 4 2 2 4

4 (X) 4 4 4 4 4 (X) 4 4 2 2 4

54

P.M. - - 4 P.M. - - - - - P.M. - - - - -

0 0 0 0 2 0 0 0 2 0 0

2 (X) 2 2 2 2 (X) 2 2 2 2 2

54

P.M. - - 4 P.M. - - - - - P.M. - - - - -

0 0 0 0 2 0 0 0 2 0 0

2 (X) 2 2 2 2 (X) 2 2 2 2 2

56

56

P.M. -----

P.M. -----

4 4-4-2 4-4-2 2 4 4-4-2 4-4-2 4-4-2 2 4

(X) 4 4 2 4 4 2

### Chorus III

58

58

*tr* *tr*

P.M. ----- 4 P.M. -----

0 0 0 0 (4) (2) 0 (2) (2) (0)

2 2 2 2 5 8 3 (7) 2 4 2 4 2 4 2 2 4 0 2 4 2

0 0 X X 0 0 X X X X (2) (4) (2) 4 2 2 4 0 0 2

60

P.M. ----- 4

P.M. ----- 4

P.M. -----

(2) (4) (2) 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 (2) (2) (0)

2 4 2 4 2 2 4 0 2 4 2 4 2 2 4 0 2 4 2 4

62

P.M. ----- 4

P.M. ----- 4

P.M. -----

(2) (4) (2) 4 2 2 4 0 (2) (4) (2) 4 2 2 4 0 (2) (2) (0)

2 4 2 4 2 2 4 0 2 4 2 4 2 2 4 0 2 4 2 4



# Running Wild

Words & Music by Glenn Tipton

**♩ = 182**

## Intro

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass, with a key signature of one sharp (F#) and a 4/4 time signature. The guitar part is in the upper system, and the bass part is in the lower system. The guitar part begins with a treble clef and a key signature of one sharp. The bass part begins with a bass clef and a key signature of one sharp. The guitar part features a melodic line with a series of eighth notes and a final chord. The bass part features a rhythmic line with a series of eighth notes and a final chord. The score includes a guitar tablature (TAB) section below the guitar staff, showing fret numbers (9, 7) and a sequence of notes (0-0-0-0-0-0). The bass part includes a bass tablature (TAB) section below the bass staff, showing fret numbers (9, 7) and a sequence of notes (0-0-0-0-0-0). The score is labeled "P.M." and "P.M." in the guitar part, and "P.M." in the bass part. The score is labeled "The Sound of Silence" and "Simon & Garfunkel" in the title section.

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for piano and voice, spanning 16 measures across four systems. The piano part is in the upper staves, and the vocal part is in the lower staves. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a complex, arpeggiated accompaniment, while the vocal part consists of a single melodic line. The score includes a key signature change from one flat to two flats (B-flat and E-flat) at the beginning of the second system. The piano part is marked with "P.M." and a dashed line, indicating a piano melody. The vocal part is marked with "V." and a dashed line, indicating a vocal melody. The score is written in a standard musical notation style, with notes, rests, and bar lines clearly visible.

## Verse

The image displays a musical score for the song "I'm Crazy Like a Mad Man" by The Beatles. It is arranged for voice and guitar. The score is divided into two systems, each with four staves. The first system contains the vocal melody and the first two guitar parts, while the second system contains the second two guitar parts. The lyrics are written below the vocal staff. The guitar parts include standard musical notation with chords and a detailed tablature system at the bottom of each system. The tablature uses numbers 0-7 to represent frets and includes symbols for palm muting (P.M.) and bar lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score begins with a measure 9 and ends with a measure 13.

**System 1:**

Vocal: I move as fast as I can, I like to get a round

Guitar 1: P.M. - - - - - 4

Guitar 2: P.M. - - - - - 4

Guitar 3: P.M. - - - - - 4

Guitar 4: P.M. - - - - - 4

**System 2:**

Vocal: I'm cra zy like a mad man, my feet don't touch the ground

Guitar 1: P.M. - - - - - 4

Guitar 2: P.M. - - - - - 4

Guitar 3: P.M. - - - - - 4

Guitar 4: P.M. - - - - - 4

17

I move a mongst the night life and they just step a side

P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 9 9 5 5 7 7 7  
2 2 2 9 9 5 5 7 7 7  
0 0 7 7 3 3 3 3 3 5 5 5 5 5 5 5 3

17

P.M.-----4 P.M.-----4 P.M.-----4

2 2 2 9 9 5 5 7 7 7  
2 2 2 9 9 5 5 7 7 7  
0 0 7 7 3 3 3 3 3 5 5 5 5 5 5 5 3

21

Cuz when they see me com ing they know I'm run ning wild

P.M.-----4 P.M.-----4

(5) 9 9 5 5 7 7 7  
(3) 7 7 7 3 3 3 3 3 5 5 5 5 5 5 5 5 3

21

P.M.-----4 P.M.-----4

(5) 9 9 5 5 7 7 7  
(3) 7 7 7 3 3 3 3 3 5 5 5 5 5 5 5 5 3

# Chorus

25

25

P.M. P.M. P.M. P.M. P.M. P.M.

25

5 4 4 5 7 5 4 4 5 7 9 9 9 7

0 (0) (0) (0) 0 3 0 0 (0) (0) (0) 0 0

25

5 X 4 X 4 5 X 7 5 X 4 X 4 5 X 7 9 9 9 7

0 5 X 4 X 4 5 X 7 0 3 0 0 5 X 4 X 4 5 X 7 0 0

# Verse

29

Dead or a livethere's no thing that bo thers me at all

29

P.M. P.M. P.M.

9 5 5 7 7 9 9 9 7

0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 5 (5) 9 (3) 7 7

29

P.M. P.M. P.M.

9 5 5 7 7 9 9 9 7

0 0 0 0 0 3 3 3 3 3 3 5 5 5 5 5 5 5 (5) 9 (3) 7 7



33

I take on all com ers \_ they back off or they fall \_

P.M.-----4 P.M.-----4

9 5 5 7 7 5 5 2 2 2 2 9  
9 5 5 7 7 5 5 2 2 2 2 9  
7 3 3 3 3 3 3 0 2 2 2 7  
0-0-0-0-0-0

35

P.M.-----4 P.M.-----4

9 5 5 7 7 5 5 2 2 2 2 9  
9 5 5 7 7 5 5 2 2 2 2 9  
7 3 3 3 3 3 3 0 2 2 2 7  
0-0-0-0-0-0

37

They raise their hands to stop me, I laugh and I de fy \_

P.M.-----4 P.M.-----4 P.M.-----4

9 5 5 7 7 5 5 2 2 2 2 9  
9 5 5 7 7 5 5 2 2 2 2 9  
7 3 3 3 3 3 3 5 5 5 5 5 5 3 (5) 9  
0-0-0-0-0-0 (3) 7

37

P.M.-----4 P.M.-----4 P.M.-----4

9 5 5 7 7 5 5 2 2 2 2 9  
9 5 5 7 7 5 5 2 2 2 2 9  
7 3 3 3 3 3 3 5 5 5 5 5 5 3 (5) 9  
0-0-0-0-0-0 (3) 7

Chorus

41

Cuz what's the point in li ving un less your li ving wild \_

P.M. ----- 4 P.M. ----- 4 P.M. P.M.

9 5 5 7 5 4 (0) (0)

9 5 5 7 5 4 (0) (0)

7 3 3 3 3 3 5 0 5 4 4 (0) (0)

0-0-0-0-0-0 3-3-3-3-3-5 0 5 4 4 (0) (0)

Solo (Glenn)

45

45

P.M. P.M. P.M. P.M.

4-5 7 5 4 4-5 7 2

(0) 7 0-3-0 0 5 (0) 4 (0) 4-5 7 0-3-0 2

4-5 X-7 5 X-4 X 4-5 X-7 2 X-1 X

4-5 X-7 0-3-0 0 5 X-4 X 4-5 X-7 0-3-0 2

49

49

P.M. P.M. P.M. P.M.

2-5 2-4 (2) (X) (2) (X) (2) 2-4 2-4 2-4 6-(X)-9 X-9-X-X (9)

49

1-2-X-4 2-X-1-X 1-2-X-4 2-X-1-X 2-5-2 2 2-5-2 2

53

53

9-11-11-14-14-16 14 17-14 17-14 16 17-14 16-14 16-14 16 14 16-14 16-14 17 2 0

53

1-2-X-4 2-X-4 X 6-6-6-6 2 0

2-5-2 2 4-4-4-4

# Bridge

56

No chains can hold me down, I always break a way

56

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

56

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

60

I never hear society tell me what to do or say I taste

60

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

60

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

64

the life that plea ses me And raise

64

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0

64

2 3 5 0

68

a storm for all the world to see

68

P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.

5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0 5 4 5 5 (0) 4 5 (0) 2 0 9 9 7

68

2 3 5

The musical score for "The Rose Tree" is presented in a standard musical notation format. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. The guitar accompaniment is shown in two systems. The first system includes a standard musical notation staff with a treble clef and a key signature of one sharp, and a fretboard diagram below it. The fretboard diagram shows the fret numbers for each string (1-6) and the corresponding notes. The second system continues the guitar accompaniment with a similar notation and fretboard diagram. The score is divided into two measures by a double bar line.

**Vocal Line:**

The vocal line consists of two measures. The first measure contains the lyrics "The Rose Tree" and the second measure contains "The Rose Tree". The melody is written in a treble clef with a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half).

**Guitar Accompaniment:**

The guitar accompaniment is shown in two systems. The first system includes a standard musical notation staff with a treble clef and a key signature of one sharp, and a fretboard diagram below it. The fretboard diagram shows the fret numbers for each string (1-6) and the corresponding notes. The second system continues the guitar accompaniment with a similar notation and fretboard diagram. The score is divided into two measures by a double bar line.

**Measure 1:**

The first measure of the guitar accompaniment features a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram shows the following fret numbers: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

**Measure 2:**

The second measure of the guitar accompaniment features a treble clef and a key signature of one sharp. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The fretboard diagram shows the following fret numbers: 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 4, 3, 2, 1.

[illegible]



85

life and they just step a side Cuz when they see me com

85

P.M. P.M. P.M.

85

P.M. P.M. P.M.

Chorus (fades out)

89

ing they know I'm run ning wild I'm

89

P.M. P.M. P.M.

89

P.M.



93

P.M. P.M. P.M. P.M. P.M. P.M.

5 4 4 5 7 5 4 4 5 7 0-3-0 0 5 4 4 5 7 0-3-0

0 5 (0) 4 (0) 4 5 (0) 7 0-3-0 0 5 (0) 4 (0) 4 5 (0) 7 0-3-0

93

5 X 4 X 4 5 X 7 5 X 4 X 4 5 X 7 0-3-0 0 5 X 4 X 4 5 X 7 0-3-0

0 5 X 4 X 4 5 X 7 0-3-0 0 5 X 4 X 4 5 X 7 0-3-0

# Before The Dawn

Words & Music by Ken Downing / Rob Halford / Glenn Tipton

**Slowly** ♩ = 105

*let ring throughout*

## Intro

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It is arranged for guitar and piano. The score is written in G major (one sharp) and 4/4 time. The guitar part is shown in standard notation on a single staff, with a key signature of one sharp (F#) and a 4/4 time signature. The piano part is shown in standard notation on a single staff, also in G major and 4/4 time. Below the piano staff, there is a section labeled "TAB" (TABLATURE) for the guitar, which provides fret numbers for the guitar part. The score is divided into three measures, each containing a guitar staff, a piano staff, and a guitar tablature staff. The guitar part is written in standard notation, and the piano part is written in standard notation. The tablature is written in a simplified format, using numbers 0-3 to represent frets. The score is presented in a clean, black-and-white format, suitable for a music book or sheet music.

4

4

0 0 4 0 0 0 0 0 0 0 1 1 0 1 2 0 0 0 2 0 4 0

2 0 2 0 0 2 0 2 0 2

### Verse I

8

8

Be fore the dawn I hear you

0 0 0 0 0 0 0 0 0 0 1 1 0 1 2 0 3 3 2 3 0 0 2 3 2 0

0 2 0 2 0 2 0 0 0 0 2 0 0 2 0 2

12

whis per In your sleep Don't \_ let the mor ning

12

0 0 4 0 0 0 0 0 1 1 0 1 0 0 2 0 4 0

2 2 2 0 2 0 2 0 2 2 2 0 2 2

2 0 0 0 0 2 0 2

12

0 0 4 0 0 0 0 0 1 1 0 1 0 0 2 0 4 0

2 2 2 0 2 0 2 0 2 2 2 0 2 2

2 0 0 0 0 2 0 2

16

ta\_ ke him Out side the birds Be gin to call

16

0 0 0 0 0 0 0 0 1 1 0 1 3 3 2 3 3

0 0 2 0 0 0 0 0 2 2 2 0 0 2 2 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

16

0 0 0 0 0 0 0 0 1 1 0 1 3 3 2 3 3

0 0 2 0 0 0 0 0 2 2 2 0 0 2 2 2 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

20

As if to summon Up my \_

20

20

0 0 4 0 0 0 0 0 0 0 1 1 0 1 2 0 0 2 0 4 0

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

### Chorus I

24

lea v ing It's been a long time

24

24

0 0 0 0 0 0 0 0 0 0 8 8 8 8 10 10 10 10

0 0 2 0 0 0 0 0 0 0 9 9 9 9 12 12 12 12

0 0 0 0 0 0 0 0 0 0 10 10 10 10 10 10 10 10

28

Since I found someone Since I found someone Who would stay

28

9 7 9 10 7 9 10 14 13 14 13 12 12 8 8 8 8 3 0 0 3 0 0 0

7 12 10 9 9 8 9 3 0 0 0 0

28

9 7 9 10 7 9 10 14 13 14 13 12 12 8 8 8 8 3 0 0 3 0 0 0

7 12 10 9 9 8 9 3 0 0 0 0

32

I've wait ed too long

32

0 2 3 1 2 3 1 2 0 3 2 1 3 2 1 1 0 1 0 0 0 3 0 0 3

0 2 3 1 2 3 1 2 0 3 2 1 3 2 1 1 0 1 0 0 0 3 0 0 3

32

0 2 3 1 2 3 1 2 0 3 2 1 3 2 1 1 0 1 0 0 0 3 0 0 3

0 2 3 1 2 3 1 2 0 3 2 1 3 2 1 1 0 1 0 0 0 3 0 0 3

36

And now your lea ving Oh please don't take it all \_ a way

36

1 0 1 3 0 1 3 2 1 2 1 0 2 1 2 1 0 0 0 1 0

0 0 0 3

36

1 0 1 3 0 1 3 2 1 2 1 0 2 1 2 1 0 0 0 1 0

0 0 0 3

40

40

0 3 0 2 3 0 0 3 0 2 3 0 0 0 0 0 1 1 0

2 4 2 4 2 0

40

0 3 0 2 3 0 0 3 0 2 3 0 0 0 0 0 0 0 0 0

2 4 2 4 2 0 0

# Solo

44

44

full full full full - - - - - full full full full - - - - - A.H.

G

44

47

47

full full full full - - - - - full full full full - - - - -





# Chorus II

57

It's been a life

57

full full

17 17 15

14 12 10 9 12 10 7 10

0 1 0 2 3

57

0 3 0 2 3 0

0 0 0 0 0 0

2 4

10 9 8 9 8 9

0

60

time Since I found someone Since I found

60

0 7 5 8

60

12 10 9 7 10 12 13 14 10 8 9 8

64

someone Who would stay I've wait ed too

64

3 4 5 2 3 2 0 1 0 2 3

64

3 0 0 3 0 0 2 3 1 2 3 1 2 0 2 1 3 2 1 0 1 1 2 0 2 2

68

long                      And now    your lea            ving                      Oh please don't

68

3	0	0	0
4	7	1	1
5	6	2	2
	7	0	0

68

0	3	0	3
0	0	0	0
1	0	1	3
0	1	0	1
2	1	0	0
2	2	1	2
2	2	1	2
0	0	0	0

# Outro

72

take    it    all    \_    a way    Be fore    the

72

3	5	5	0
5	7	8	0
5	9	9	2
			0

72

0	0	1	0
0	0	0	0
0	3	0	2
0	3	0	2
0	3	0	2
0	3	0	2
0	0	0	0
0	0	0	0
3	2	2	0

76

dawn I hear you whisper In your

76

1 1-0 2 4 0 5 0 2 4-4-2-4 0 2 2 0

76

1 1-0-1 2-0 3 2 3 3 2 3 0 2 0-4-0 2 0 0 0 0 0 0 0

80

sleep Don't let the morning take him

80

2 0-0-0 2 4 2 2 2 2 0

80

1 1-0-1 2-0 0 2 0 2 0 0 4 2

84

84

84

# Evil Fantasies

Words & Music by Glenn Tipton / Rob Halford / K.K. Downing

Moderate Funk ♩ = 65

## Intro

1

1

TAB

2

let ring

Oh

2

TAB

let ring

Yeah!

Yeah

The first system of music consists of three staves. The top staff is a standard musical staff with a treble clef and a key signature of one sharp (F#). It begins with a treble clef, a key signature of one sharp, and a 3/4 time signature. The first measure contains a quarter note on G4, followed by a half note on A4, and a quarter note on B4. A slur covers the first two measures, with the instruction "let ring" above it. The second measure is marked with "Yeah!". The third measure contains a quarter note on C5. The bottom two staves are guitar tablature. The first staff has a 3/4 time signature and a key signature of one sharp. It contains a sequence of notes: G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D135, E135, F#135, G135, A135, B135, C136, D136, E136, F#136, G136, A136, B136, C137, D137, E137, F#137, G137, A137, B137, C138, D138, E138, F#138, G138, A138, B138, C139, D139, E139, F#139, G139, A139, B139, C140, D140, E140, F#140, G140, A140, B140, C141, D141, E141, F#141, G141, A141, B141, C142, D142, E142, F#142, G142, A142, B142, C143, D143, E143, F#143, G143, A143, B143, C144, D144, E144, F#144, G144, A144, B144, C145, D145, E145, F#145, G145, A145, B145, C146, D146, E146, F#146, G146, A146, B146, C147, D147, E147, F#147, G147, A147, B147, C148, D148, E148, F#148, G148, A148, B148, C149, D149, E149, F#149, G149, A149, B149, C150, D150, E150, F#150, G150, A150, B150, C151, D151, E151, F#151, G151, A151, B151, C152, D152, E152, F#152, G152, A152, B152, C153, D153, E153, F#153, G153, A153, B153, C154, D154, E154, F#154, G154, A154, B154, C155, D155, E155, F#155, G155, A155, B155, C156, D156, E156, F#156, G156, A156, B156, C157, D157, E157, F#157, G157, A157, B157, C158, D158, E158, F#158, G158, A158, B158, C159, D159, E159, F#159, G159, A159, B159, C160, D160, E160, F#160, G160, A160, B160, C161, D161, E161, F#161, G161, A161, B161, C162, D162, E162, F#162, G162, A162, B162, C163, D163, E163, F#163, G163, A163, B163, C164, D164, E164, F#164, G164, A164, B164, C165, D165, E165, F#165, G165, A165, B165, C166, D166, E166, F#166, G166, A166, B166, C167, D167, E167, F#167, G167, A167, B167, C168, D168, E168, F#168, G168, A168, B168, C169, D169, E169, F#169, G169, A169, B169, C170, D170, E170, F#170, G170, A170, B170, C171, D171, E171, F#171, G171, A171, B171, C172, D172, E172, F#172, G172, A172, B172, C173, D173, E173, F#173, G173, A173, B173, C174, D174, E174, F#174, G174, A174, B174, C175, D175, E175, F#175, G175, A175, B175, C176, D176, E176, F#176, G176, A176, B176, C177, D177, E177, F#177, G177, A177, B177, C178, D178, E178, F#178, G178, A178, B178, C179, D179, E179, F#179, G179, A179, B179, C180, D180, E180, F#180, G180, A180, B180, C181, D181, E181, F#181, G181, A181, B181, C182, D182, E182, F#182, G182, A182, B182, C183, D183, E183, F#183, G183, A183, B183, C184, D184, E184, F#184, G184, A184, B184, C185, D185, E185, F#185, G185, A185, B185, C186, D186, E186, F#186, G186, A186, B186, C187, D187, E187, F#187, G187, A187, B187, C188, D188, E188, F#188, G188, A188, B188, C189, D189, E189, F#189, G189, A189, B189, C190, D190, E190, F#190, G190, A190, B190, C191, D191, E191, F#191, G191, A191, B191, C192, D192, E192, F#192, G192, A192, B192, C193, D193, E193, F#193, G193, A193, B193, C194, D194, E194, F#194, G194, A194, B194, C195, D195, E195, F#195, G195, A195, B195, C196, D196, E196, F#196, G196, A196, B196, C197, D197, E197, F#197, G197, A197, B197, C198, D198, E198, F#198, G198, A198, B198, C199, D199, E199, F#199, G199, A199, B199, C200, D200, E200, F#200, G200, A200, B200, C201, D201, E201, F#201, G201, A201, B201, C202, D202, E202, F#202, G202, A202, B202, C203, D203, E203, F#203, G203, A203, B203, C204, D204, E204, F#204, G204, A204, B204, C205, D205, E205, F#205, G205, A205, B205, C206, D206, E206, F#206, G206, A206, B206, C207, D207, E207, F#207, G207, A207, B207, C208, D208, E208, F#208, G208, A208, B208, C209, D209, E209, F#209, G209, A209, B209, C210, D210, E210, F#210, G210, A210, B210, C211, D211, E211, F#211, G211, A211, B211, C212, D212, E212, F#212, G212, A212, B212, C213, D213, E213, F#213, G213, A213, B213, C214, D214, E214, F#214, G214, A214, B214, C215, D215, E215, F#215, G215, A215, B215, C216, D216, E216, F#216, G216, A216, B216, C217, D217, E217, F#217, G217, A217, B217, C218, D218, E218, F#218, G218, A218, B218, C219, D219, E219, F#219, G219, A219, B219, C220, D220, E220, F#220, G220, A220, B220, C221, D221, E221, F#221, G221, A221, B221, C222, D222, E222, F#222, G222, A222, B222, C223, D223, E223, F#223, G223, A223, B223, C224, D224, E224, F#224, G224, A224, B224, C225, D225, E225, F#225, G225, A225, B225, C226, D226, E226, F#226, G226, A226, B226, C227, D227, E227, F#227, G227, A227, B227, C228, D228, E228, F#228, G228, A228, B228, C229, D229, E229, F#229, G229, A229, B229, C230, D230, E230, F#230, G230, A230, B230, C231, D231, E231, F#231, G231, A231, B231, C232, D232, E232, F#232, G232, A232, B232, C233, D233, E233, F#233, G233, A233, B233, C234, D234, E234, F#234, G234, A234, B234, C235, D235, E235, F#235, G235, A235, B235, C236, D236, E236, F#236, G236, A236, B236, C237, D237, E237, F#237, G237, A237, B237, C238, D238, E238, F#238, G238, A238, B238, C239, D239, E239, F#239, G239, A239, B239, C240, D240, E240, F#240, G240, A240, B240, C241, D241, E241, F#241, G241, A241, B241, C242, D242, E242, F#242, G242, A242, B242, C243, D243, E243, F#243, G243, A243, B243, C244, D244, E244, F#244, G244, A244, B244, C245, D245, E245, F#245, G245, A245, B245, C246, D246, E246, F#246, G246, A246, B246, C247, D247, E247, F#247, G247, A247, B247, C248, D248, E248, F#248, G248, A248, B248, C249, D249, E249, F#249, G249, A249, B249, C250, D250, E250, F#250, G250, A250, B250, C251, D251, E251, F#251, G251, A251, B251, C252, D252, E252, F#252, G252, A252, B252, C253, D253, E253, F#253, G253, A253, B253, C254, D254, E254, F#254, G254, A254, B254, C255, D255, E255, F#255, G255, A255, B255, C256, D256, E256, F#256, G256, A256, B256, C257, D257, E257, F#257, G257, A257, B257, C258, D258, E258, F#258, G258, A258, B258, C259, D259, E259, F#259, G259, A259, B259, C260, D260, E260, F#260, G260, A260, B260, C261, D261, E261, F#261, G261, A261, B261, C262, D262, E262, F#262, G262, A262, B262, C263, D263, E263, F#263, G263, A263, B263, C264, D264, E264, F#264, G264, A264, B264, C265, D265, E265, F#265, G265, A265, B265, C266, D266, E266, F#266, G266, A266, B266, C267, D267, E267, F#267, G267, A267, B267, C268, D268, E268, F#268, G268, A268, B268, C269, D269, E269, F#269, G269, A269, B269, C270, D270, E270, F#270, G270, A270, B270, C271, D271, E271, F#271, G271, A271, B271, C272, D272, E272, F#272, G272, A272, B272, C273, D273, E273, F#273, G273, A273, B273, C274, D274, E274, F#274, G274, A274, B274, C275, D275, E275, F#275, G275, A275, B275, C276, D276, E276, F#276, G276, A276, B276, C277, D277, E277, F#277, G277, A277, B277, C278, D278, E278, F#278, G278, A278, B278, C279, D279, E279, F#279, G279, A279, B279, C280, D280, E280, F#280, G280, A280, B280, C281, D281, E281, F#281, G281, A281, B281, C282, D282, E282, F#282, G282, A282, B282, C283, D283, E283, F#283, G283, A283, B283, C284, D284, E284, F#284, G284, A284, B284, C285, D285, E285, F#285, G285, A285, B285, C286, D286, E286, F#286, G286, A286, B286, C287, D287, E287, F#287, G287, A287, B287, C288, D288, E288, F#288, G288, A288, B288, C289, D289, E289, F#289, G289, A289, B289, C290, D290, E290, F#290, G290, A290, B290, C291, D291, E291, F#291, G291, A291, B291, C292, D292, E292, F#292, G292, A292, B292, C293, D293, E293, F#293, G293, A293, B293, C294, D294, E294, F#294, G294, A294, B294, C295, D295, E295, F#295, G295, A295, B295, C296, D296, E296, F#296, G296, A296, B296, C297, D297, E297, F#297, G297, A297, B297, C298, D298, E298, F#298, G298, A298, B298, C299, D299, E299, F#299, G299, A299, B299, C300, D300, E300, F#300, G300, A300, B300, C301, D301, E301, F#301, G301, A301, B301, C302, D302, E302, F#302, G302, A302, B302, C303, D303, E303, F#303, G303, A303, B303, C304, D304, E304, F#304, G304, A304, B304, C305, D305, E305, F#305, G305, A305, B305, C306, D306, E306, F#306, G306, A306, B306, C307, D307, E307, F#307, G307, A307, B307, C308, D308, E308, F#308, G308, A308, B308, C309, D309, E309, F#309, G309, A309, B309, C310, D310, E310, F#310, G310, A310, B310, C311, D311, E311, F#311, G311, A311, B311, C312, D312, E312, F#312, G312, A312, B312, C313, D313, E313, F#313, G313, A313, B313, C314, D314, E314, F#314, G314, A314, B314, C315, D315, E315, F#315, G315, A315, B315, C316, D316, E316, F#316, G316, A316, B316, C317, D317, E317, F#317, G317, A317, B317, C318, D318, E318, F#318, G318, A318, B318, C319, D319, E319, F#319, G319, A319, B319, C320, D320, E320, F#320, G320, A320, B320, C321, D321, E321, F#321, G321, A321, B321, C322, D322, E322, F#322, G322, A322, B322, C323, D323, E323, F#323, G323, A323, B323, C324, D324, E324, F#324, G324, A324, B324, C325, D325, E325, F#325, G325, A325, B325, C326, D326, E326, F#326, G326, A326, B326, C327, D327, E327, F#327, G327, A327, B327, C328, D328, E328, F#328, G328, A328, B328, C329, D329, E329, F#329, G329, A329, B329, C330, D330, E330, F#330, G330, A330, B330, C331, D331, E331, F#331, G331, A331, B331, C332, D332, E332, F#332, G332, A332, B332, C333, D333, E333, F#333, G333, A333, B333, C334, D334, E334, F#334, G334, A334, B334, C335, D335, E335, F#335, G335, A335, B335, C336, D336, E336, F#336, G336, A336, B336, C337, D337, E337, F#337, G337, A337, B337, C338, D338, E338, F#338, G338, A338, B338, C339, D339, E339, F#339, G339, A339, B339, C340, D340, E340, F#340, G340, A340, B340, C341, D341, E341, F#341, G341, A341, B341, C342, D342, E342, F#342, G342, A342, B342, C343, D343, E343, F#343, G343, A343, B343, C344, D344, E344, F#344, G344, A344, B344, C345, D345, E345, F#345, G345, A345, B345, C346, D346, E346, F#346, G346, A346, B346, C347, D347, E347, F#347, G347, A347, B347, C348, D348, E348, F#348, G348, A348, B348, C349, D349, E349, F#349, G349, A349, B349, C350, D350, E350, F#350, G350, A350, B350, C351, D351, E351, F#351, G351, A351, B351, C352, D352, E352, F#352, G352, A352, B352, C353, D353, E353, F#353, G353, A353, B353, C354, D354, E354, F#354, G354, A354, B354, C355, D355, E355, F#355, G355, A355, B355, C356, D356, E356, F#356, G356, A356, B356, C357, D357, E357, F#357, G357, A357, B357, C358, D358, E358, F#358, G358, A358, B358, C359, D359, E359, F#359, G359, A35



# Verse I

5

We turn and face each ot her

5

7 2 7 7

8 9 5 8 5 5 8 9 5 9

5

2 2 2

3 4 0 3 0 0 3 4 0 3 1/4 2

6

My fin gers pull yer hair

6

7 2 2 2 0

8 9 5 8 5 3 0 8 5 5

6

2 2 2 2 0

3 4 0 3 0 3 0 3 0 0 0

7

You wince and jerk my wrist off

7

8 9 5 8 5 5 0 8 9 5 9

2 2 0 2 2 0 3 4 0 3 0 0 0 3 4 0 3 2

1/4

8

I bite my lip and stare

8

8 9 5 8 5 3 0 8 5 5

2 2 0 2 2 0 3 4 0 3 0 3 0 0 0 3 4 0 3 2

9

Your stance at once de fi ant

9

7 5 8 5 5 7 5 9

8 9 5 8 5 5 8 9 5 9

♩ = 64

2 2 2 2 2 2 2 2

3 4 0 3 0 0 0 3 4 0 3 2

1/4

10

I'm ri gid to yer pose

10

7 5 8 5 3 0 8 5 5

8 9 5 8 5 3 0 8 9 5 9

2 2 2 2 2 2 2 2

3 4 0 3 0 3 0 3 0 0 0 0

11

You clench yer \_ teeth in an ger

11

7 8 9 5 8 5 5 8 9 5 9 7

2 2 2 0 2 2 2 0

11

2 3 4 0 3 0 0 0 3 4 0 3 1/4 2

12

My lov ing swells and grows \_

12

7 8 9 5 8 5 3 0 8 5 5 2 2 2 0

2 2 2 0 2 2 2 0

12

2 3 4 0 3 0 3 0 3 0 0 0 2 2 2 0

# Chorus I

13

You give me evil fan ta sies

13

[5.2 Users: Eddie Got Me - Lead]

full

A.H. 1/2

9 9-7 9 9-9 9 7 9

E E E E D B B

♩ = 66

15

I wan na get in side you mind

15

full

full

full

10 10-7 10 7 10-7 9-9 (9)



# Verse II

21

Yer dragged in to my vi sion

21

2

7 7 7

8 9 5 8 5 5 8 9 5 9

2

2 2 0

3 4 0 3 0 0 3 4 0 3

1/4

22

Trapped, ser ving to my need

22

7

8 9 5 8 5 3 0 8 5 5

2

2 2 0

3 4 0 3 0 3 0 3 0 0

23

May be i ma gi na tion

23

23

7 2 7 7

8 9 5 8 5 5 0 8 9 5 9

23

2 2 2 2

3 4 0 3 0 0 0 3 4 0 3 2

1/4

24

Is where my dark side feeds

24

24

7 2 2 2

8 9 5 8 5 3 0 8 5 5 0

24

2 2 2 2

3 4 0 3 0 3 0 3 0 0 0



♩ = 65

25

You slide your nails down in me

25

♩ = 64

1/4

The musical score for measures 25-26 consists of three systems. The first system is for measure 25, featuring a vocal line with the lyrics "You slide your nails down in me". The piano accompaniment includes chords and fingerings (7, 8, 9, 5, 8, 5, 5, 8, 9, 5, 9, 7). The bass line has fingerings (3, 4, 0, 3, 0, 0, 0, 3, 4, 0, 3). The second system is for measure 26, with the lyrics "I raise my struc ture high". The piano accompaniment includes chords and fingerings (7, 8, 9, 5, 8, 5, 3, 0, 8, 5, 5). The bass line has fingerings (3, 4, 0, 3, 0, 3, 0, 3, 0, 0, 0). A 1/4 note is indicated in the bass line.

26

I raise my struc ture high

26

The musical score for measures 26-27 consists of three systems. The first system is for measure 26, with the lyrics "I raise my struc ture high". The piano accompaniment includes chords and fingerings (7, 8, 9, 5, 8, 5, 3, 0, 8, 5, 5). The bass line has fingerings (3, 4, 0, 3, 0, 3, 0, 3, 0, 0, 0). The second system is for measure 27, with the lyrics "I raise my struc ture high". The piano accompaniment includes chords and fingerings (7, 8, 9, 5, 8, 5, 3, 0, 8, 5, 5). The bass line has fingerings (3, 4, 0, 3, 0, 3, 0, 3, 0, 0, 0). A 1/4 note is indicated in the bass line.

27

You pout, I snarl — you whim per

27

27

7 8 9 5 8 5 5 7 8 9 5 9 7

2 2 2 0 2 2 2 0 2 2 2 0 2

3 4 0 3 0 0 0 3 4 0 3 2

1/4

28

And wave com pas sion by —

28

28

7 8 9 5 8 5 3 0 8 5 5

2 2 2 0 2 2 2 0 2 2 2 0 2

3 4 0 3 0 3 0 3 0 0 0 3 4

## Chorus II

You give me ev il  
 fan ta sies I wan na get in side your mind  
 A.H.

**♩ = 66**

The musical score is divided into two systems. The first system includes a vocal line with the lyrics "Come on and live my" and a guitar line with a complex fretboard diagram. The second system features a bass line with a fretboard diagram and a drum line with a complex rhythm pattern. The guitar line in the first system is a complex fretboard diagram with various fret numbers and a circled section. The bass line in the second system includes a fretboard diagram with a circled section and a drum line with a complex rhythm pattern. The drum line includes a circled section and a drum line with a complex rhythm pattern.

fan ta sies I'll show you ev il you can't

34

34

8va

full

19 18 19 17 17 19 (19) 18 17 22

7 (7) -1/2

1/2 1/2

# Slide Solo

36

hide

36

7 5 5 5 5 5 2 9 9 9 9

7 7 5 5 5 5 2 7 7 7 7

5 3 3 3 3 3 0 0 0 0 0 0

♩ = 66

8va

36

full

22 22 19 22-19 (19) 12-10 12-12 (12) (12)

38

38

9 9 9 9 9 9 9 9

7 7 7 7 7 7 7 7

0 0 0 0 0 0 0 0

38

17 15 17-15 17-15 12 15 15

# Bridge

40

Gon na take you,

40

9 9 7 7 0 0 9 9 7 7 0 0 7 7 5 9 9 7 7 0 0 9 9 7 7 0 0

full

11 8 7 4 7 9

42

got ta get through Gon na make you \_

42

9 9 7 7 0 0 9 9 7 7 0 0 9 9 7 7 0 0

(9) 7 9 7 9 (9) 9 7 9 9 12 9

### Chorus III

[illegible][illegible]

**♩ = 66**

The musical score is divided into two systems. The first system shows the vocal melody and guitar accompaniment. The vocal line starts with the lyrics "Come on and live my" and includes a guitar solo. The guitar part features a complex solo with many bends and a triplet. The second system shows the bass and drum parts. The bass line includes a triplet and a bend. The drum part includes a triplet and a bend. The score is written in a key with one sharp (F#) and a 4/4 time signature.

**System 1:**

- Vocal:** "Come on and live my"
- Guitar:** Solo with many bends and a triplet.

**System 2:**

- Bass:** Triplet and bend.
- Drums:** Triplet and bend.

50

fan ta sies I'll show you ev il you can't

50

8va

full

7

(7)

-1/2

19 18 19 17 17 19 (19) 18 17 22

full



## Coda

hide You're dragged in to my vi sion

54

Trapped, serving to my need

54

2

3 4 0 3 0 3 0 3 0 0

2

2

0

54

2

3 4 0 3 0 3 0 3 0 0

2

2

0

55

May be i ma gi na tion

55

55

1/4

2

3 4 0 3 0 0 0 3 4 0 3 2

2

3 4 0 3 0 0 0 3 4 0 3 2

Doubletime ♩ = 130

56

Is where my dark side feeds. Come on ev il, yeah

56

56

2

3 4 0 3 0 3 0 0 0 2 2 2 2 2 2 2 2

2

3 4 0 3 0 3 0 0 0 2 2 2 2 2 2 2 2

58

You give me ev il, ev il,

58

58

60

fan ta sies \_ Come on ev il, yeah

60

60

[5.2 Users: Eddie Got Me - Lead]  
8va -

60

full full

20 20 20 (20)

62

You give me ev il, ev il,

62

8va

1 1/2 1 1/2 1 1/2 1 1/2 1 1/2 1 1/2

20 20 20 20 20 20

2 2 2 2 2 2

3 4 0 3 3 4 0 3 0 3 0

1/4

64

fan ta sies \_ Come on, oh ev il, yeah

8va

[5.2 Users: Eddie Got Me - Lead]

64

1/4 full 1/4 1/4

2 (2) 7 7-5 7 5-7-7 7-5 7

3 0 3 5 5

8va

1 1/2 1 1/2 3/4 full 1/4 1/4

20 17 20 17 20 (20) 7 7-5 7 5-7-7 7-5 7

67

Gim me Gim me Gim me fan ta sies \_

67

(7) 7 5 7 5 7 5 12 14 14 12 15 12 15 13 14 12

67

(7) 7 5 7 5 7 5 12 14 14 12 15 12 15 13 14 12

1/4

69

I want it, you got it

8vb

69

A.H.

1/4 1/4 13 12 13 12 13 (13) 0 X 7 7 5 5 7 7 5 3 5

D E A E

8vb

69

A.H.

1/4 1/4 13 12 13 12 13 (13) 0 X 7 7 5 5 7 7 5 3 5

D E A E

71

Those ev il fan ta sies You need it,

71

5 (5) 3-5 3 5-5-7 5-7-7 5 7-(7) 0 3-4 0 3 0 0 0

71

5 (5) 3-5 3 5-5-7 5-7-7 5 7-(7) 0 3-4 0 3 0 0 0

The image shows a musical score for guitar, likely for a song. It consists of three systems of music. Each system includes a vocal line with lyrics, a guitar melody line, and a guitar fretboard diagram. The lyrics are "Those evil fantasies You need it,". The fretboard diagrams show fingerings for the guitar melody, including a 1/2 fret bend indicated by an arrow. The fretboard diagrams are for the first three frets, showing the positions of the fingers for each note. The fretboard diagrams are for the first three frets, showing the positions of the fingers for each note. The fretboard diagrams are for the first three frets, showing the positions of the fingers for each note.

74

I'm, gon na give it Gim me Gim me Gim \_ me fan

74

74

1/4

2 2 2 2

3 4 0 3 0 3 4 0 3 0 0 0

2 2 2 2

3 4 0 3 0 3 4 0 3 0 0 0

76

ta sies

76

76

78

78

78



80

80

80

80



## **KILLING MACHINE**

**Before The Dawn**

**Burning Up**

**Delivering The Goods**

**Evening Star**

**Evil Fantasies**

**Green Manalishi**

**Hell Bent For Leather**

**Killing Machine**

**Rock Forever**

**Running Wild**

**Take On The World**